

"All the World's a Stage."

NEW YORK'S "Sapho" discussion has not yet abated, and it is doubtful whether, even though it should show signs of dying out, the managers of Olga Netherole would be willing to permit it to be relegated to a level with ordinary and decent dramatic productions. It is not likely that these gentlemen will be put to the test in that respect, however, for, owing to the violent attacks upon the morality, or, rather, immorality, of "Sapho," Wallack's theater is nightly crowded. This would seem to indicate that New York is fond of filthy plays, but the facts do not warrant such an inference. The significance of the enormous business which "Sapho" is now doing is only that there are enough persons in New York who like nastiness on the stage to make a broadly suggestive play certain of large receipts for a few weeks. To this element must be added New York's transient population, which is in great measure given to patronizing offerings of this sort.

garden implement as a spade he does it without hesitation. But there is absolutely nothing suggestive about it. It is simply a simple speech which the action of the play makes imperative. He uses it once and then leaves it alone.

The story of "When We Were Twenty-one" is entirely out of the usual rut. Four old cronies have accepted the guardianship of the son of a fifth, who died when the youngster was a little child. Their charge has just attained his majority and it is fully arranged that he shall marry Phyllis Ericson, Richard Carew's member of the quartet to whom has been entrusted the task of rearing the boy, and, naturally, he honors him in everything. All goes well, however, until the rise of the curtain, when the old cronies are

Miss Elliott's case to say that she is more beautiful than ever. She has been referred to in that way so often that it must irritate her to read the well worn phrase, but it nevertheless still applies with striking force, and is, therefore, well nigh unavoidable. Of her work it may be said that the improvement shown in "When We Were Twenty-one" is little short of marvelous. There is no actress in this country who could have played this particular role any better, and there certainly is no one who could look it so perfectly. It used to be said that Miss Elliott's beauty was all that enabled her to remain on the stage. That was never true, and, to use a solecism, it is less true now than ever. She is today an actress of the first rank in refined comedy. She is no longer due to arrive; she has arrived.

Of Mr. Goodwin it need only be said that he has never done anything better than Richard Carew. Praise can scarcely go further. Harry Woodruff as "The Imp" was excellent and put to confusion those writers who are perpetually making fun of him because he has the misfortune to be particularly youthful looking and handsome and one was said to be engaged to Anna Gould, now the wife of Castellani of France. The other members of the cast were thoroughly competent. And, by the way, have you ever noticed that Mr. Goodwin's casts are always as good

tired of this condition of affairs, and by banding together to compel honesty they are merely doing now what they should have done long ago.

The average vaudeville performer gets about 100 per cent more than he or she is worth, and if the present arrangement should continue much longer it would soon become impossible for vaudeville houses to be conducted at a profit. So, if you have any spare sympathy on tap, save it up for future use. Don't waste it on the vaudeville "artists."

Arthur Crispin
New York.

MOTOR CYCLE RACING.

That motor cycle racing is to play an important part in the sport of the coming season seems to be assured. It has leaked out that one of the big manufacturers who formerly was prominent as a promoter of cycle teams will have a motor racing team in the field, and it is further known that a rival concern does not propose to see the field monopolized. The public took strongly to what little there was of this exciting sport last summer and the craze it has created on the other side of the Atlantic af-

Improvements In Bicycles.

What Has Been Done Since Last Year to Make Wheels Better...

SIGNS of the times indicate that bicycling is again coming to the front as a sport. Already there are evidences of its making bids to regain the prestige it has lost in the past two years. Not even automobiles are succeeding in pushing the bicycle to the background again. The existence of good roads everywhere throughout the United States, many thousands of miles of which were built last year, has improved the prospect for this healthful sport. There are several drawbacks to the automobile fad, among them the scarcity of the product, the high price asked and the wholesome fear in the public mind as to the reliability of the new vehicle.

The bicycle is free from these drawbacks. With the promise of an output of 2,000,000 wheels a scarcity is rendered unlikely, at least until late in the season, and the bicycle is now well out of the experimental era. As a means of exercise the bicycle lies away from the rival in popular favor. All of which goes to indicate that a great deal of a great business done in bicycles this year.

Mr. Theodore F. Morseles, third vice president and general manager of the American Bicycle company, the combination of manufacturers often spoken of as the "Trust," said in the course of an interview that 1900 would be a "boom" year in bicycles. When asked whether new features would be found in the 1900 models, he said:

"There are more changes than in any models since 1896. To begin with, all the wheels are lighter this year, and in the case of the chainless there has been a decrease in some cases of five pounds. A narrower tread is another feature that shows itself in the 1900 models and less drop in the crank arms.

As far as the outlook for 1900 is concerned, there is no surer method of getting at the feeling of the public than from an examination of the orders of the agents. I had advance orders this year nearly double those of this time last year. Letters which I have received from agents also without one dissenting voice predict a lively year. Agents are more in touch with the sentiments of their locality than any one else in the neighborhood. It is their business to be. From the correspondence I have examined I find the most enthusiastic comments on the general feeling.

Besides there are a great many improvements in different points of the bicycle. The front forks and the fork crown are made lighter this year, because it has become a recognized fact that light, springy forks stand hard knocks better than heavy, rigid ones. A gauge of tubing slightly reduced has rendered possible an economy in weight. Flush joints have been adopted on practically all the bicycles built by the American Bicycle company, and this adds materially to the appearance of the wheel without in any way detracting from its strength.

"A great aid in popularizing the bicycle this year is the fact that the prices are so fixed as to fit every pocket. The highest priced wheel is the bevel gear chainless at \$75, and for those who cannot afford this amount of money there are chain wheels at all prices, from \$60 down to \$25. To my mind there is no possibility of bicycles ever becoming cheaper, unless in the course of time such revolution in the mode of manufacturing them is brought about by the aid of new inventions as to permit of a great saving in cost of manufacture. That is a contingency I do not anticipate.

"There is a wide variance in the manner of fastening spokes, because this is a point upon which the public differs widely in its opinion. Some remarkably fine and novel ideas will be found in the manner of fastening spokes to the hub. One wheel hub has a flange at either end. Every two spoke holes on sprocket or gear side are united by a slot forming an opening sufficiently large to admit of the spoke head. Through this hole the spoke head is easily inserted and the spoke drawn into place without removing sprocket or gear, or even taking the wheel from the frame. A well known wheel has another means of fastening the spokes. In this case the button on the end is sunk in the hub itself. In seat, post and handle bar fastenings choice is offered between the new external expander and the tried and trusted exterior fastener. Some people still have a lingering doubt of the internal expander, although it has been proved thoroughly reliable.

"The coaster brake permits the rider to stop pedaling on down grades or whenever enough speed has been attained to carry the wheel along without pedaling. It practically legalizes coasting because one can coast with the feet on the pedals. It also removes the drawback of "dead weight" from coasting, because the rider's body is always poised upon the feet. There are several of these brakes on the market, but, believing that the latter day type should be the best, I will describe the latest inventions.

"There is plenty of range left for choice in other points about the wheels as well. The different sales departments still retain in the wheels they control those distinctive points which marked them in other years. The only increased similarity is that the high grade wheels are more nearly uniform than in other years, because the public know more about bicycles than they used to and demand certain improvements.

"The brake in one case is applied to the tire, the fastest moving part of the wheel. It is maintained by some that brakes applied to the hub stop the wheel too abruptly, causing rapid wear of parts. In the above brake the clutch is simple, sure in action and so designed as to avoid wedging of the parts and all harmful shocks in their engagement. The brake is of the outside type acting upon the rear tire. A slight backward motion of the pedal from any position presses the brake spoon upon the tire with a force easily graduated and controlled, according to

Much has been said for and against the newspapers which have attempted to keep people away from Wallack's



Olga Netherole - SAPHO

and have only succeeded in packing the house to the doors, but it cannot be denied that, no matter what the motive of the publication, no play based upon such a novel as "Sapho" is fit material for exploitation before presumably decent people. The fact that the play is a mere dramatization makes the matter worse, for now there can be no hope that any young man or young woman will fall to fully appreciate every detail, when copies of the novel are being peddled on the streets at 10 cents the copy. There should be some means of reaching such productions as "Sapho" by law, but, if the police authorities are to be believed, there is no redress at present for those citizens who are of opinion that the play is a menace to public morals.

Miss Netherole is an actress of some natural ability who is possessed of more "gaucherie" than any player of prominence now in this country, with the single exception of Mrs. Langtry. She possibly realizes that in order to get herself talked about it is necessary to exploit a prurient play like "Sapho," or to have herself assiduously press worked in connection with a kiss in "Carmen," which kiss, by the way, most persons thought was an insult to respectable auditors. Naturally, she isn't in the theatrical business for her health, and perhaps that view of the matter suffices to allay any qualms of conscience which she may feel because of her connection with such a meretricious enterprise.

It is positively refreshing to turn from the noisome, noxious "Sapho" to contemplate the delightful, pure and thoroughly wholesome comedy in four acts, "When We Were Twenty-one," in which Mr. N. C. Goodwin and Miss Maxine Elliott are now appearing at the Knickerbocker theater. The play is the work of Henry V. Esmond, an Englishman to whom we are indebted for several very excellent stage contributions, and, be it also said to his credit, he does not appear to find it necessary in order to make a play interesting to go into sexual problems which certainly cannot possibly do any good and may do harm. Withal, Mr. Esmond is not prudish for in this very play, "When We Were Twenty-one," when it becomes necessary to speak of a certain



Miss Elliott and Mr. Goodwin "When We Were Twenty-one"

SCENES FROM CURRENT THEATRICAL ATTRACTIONS.

shown celebrating the birthday anniversary of one of their number, and the play borrows its title from the constant allusions of these jolly good fellows to the time "When We Were Twenty-one." During the celebration, and while Carew has gone to replenish the demijohn, "The Imp," as their ward is affectionately called, enters. He is very much intoxicated, and his maudlin talk reveals the fact that it is not his intention to marry Phyllis, who, it may be observed, is also not overanxious to marry him. The boy is hustled off to bed before Carew returns. The next morning one of the cronies succeeds in drawing from "The Imp" the admission that he is to be wedded to a notorious woman, a dancer known as "The Firey."

As can be procured? Some stars surround themselves with a lot of "stickers," but that arrangement has never appeared to Goodwin. He is not afraid that any one will sell him, and indeed he need not be, for he is head and shoulders above any comedian in this country.

To sum it up, "When We Were Twenty-one" is an intellectual and sentimental treat, and the person who has the opportunity to see it and fails to avail himself of it is mighty foolish, that's all.

ford's reason for the belief that it will be warmly welcomed here when it appears full fledged. That motor machine racing will be extended from the track to the road and that contests between four wheelers will be as common as between two wheelers are also assured.

At its recent meeting the N. C. A. board of control decided to formulate rules not only for motor cycle racing, but also for automobiles. According to the chairman of the board, this was a resolution due to the fact that the organization had been asked to draw up such rules. The latter now in use in France are being translated as a guide here. According to the chairman of the N. C. A. board, there is no purpose of attempting to force these rules on the Automobile club or any automobilist or to attempt to seize control of automobile racing.

The subsequent efforts to convince the lad of his error are unavailing. He is obdurate and finally quarrels with his benefactors. The latter nevertheless determine to save him at all hazards, and Carew devises a plan whereby his own name will be compromised and the boy will be kept out of the clutches of the designing Circe. This fails owing to the fact that before the time set for the beginning of the arrangement "The Imp" has married the creature. "The Imp" quarrels with Richard Carew and later proceeds to the latter's house for the purpose of obtaining satisfaction for the insult to his wife. They very nearly come to blows, but in the end make up and rush into each other's arms. This is the most beautiful scene shown on a New York stage in a decade, and it brought tears to the eyes of the most blase auditors.

There is a sort of side plot involving Phyllis, who is really in love with Carew all the time, though that gentleman appears to be unable to discover the interesting fact. In the end, of course, she wins him, and "The Imp's" wife having gone to France with her ex-flame, every one is happy at the final fall of the curtain.

There have been several very excellent plays produced in this city during the present season and many which were decidedly indifferent, if not absolutely bad. Some of the former were written, were pleasures alike to eye and ear, but it is well within bounds to say that the most pleasing thing presented in New York this winter is "When We Were Twenty-one." It wins this distinction easily, too, and not by any close margin.

It is questionable commendation in

novel, "The Damnation of Theron Ware."

Gerhart Hauptmann, the author of "The Sunken Bell," wrote the play entitled "Hannele," which so aroused the authorities of New York a few years ago that a private production had to be made before they would sanction its continuance. It was a beautiful piece and created quite a controversy in literary circles as to whether the leading character was really intended by the

author to be the figure of Christ or of the funder of a perfect soul.

Loie Fuller will come to this country after the close of the Paris exposition. Franklin Fyles has written a new romantic drama called "Kit Carson."

Mrs. Langtry's American season will close in Boston May 19.

The Actors' Society and American Dramatists' club of New York will join hands to have stringent laws passed in all the states against the piracy of

TERRY MCGOVERN'S AGE.

Terry McGovern, the champion bantam and feather weight pugilist, is an infant in the eyes of the law. He is engaged in the saloon business in South Brooklyn with Samuel S. Harris. Beer and other articles were got from the Long Island brewery, which also fitted up the saloon, on June 4, 1899. McGovern & Harris made a mortgage for \$1,500 in favor of the Long Island brewery. They are alleged, besides this, to owe the brewery \$417.20 for liquors furnished, \$176 for rent and \$109.98 for money borrowed. The Long Island brewery began an action to recover \$2,202.13, with interest. Counsel for McGovern applied to Supreme Court Justice Dickson in Brooklyn recently for the appointment of a guardian ad litem for McGovern, in order that he might be able to defend the suit.

"He is only 19 years old," said counsel, "and therefore is an infant under the law."

Justice Dickson, upon the recommendation of counsel, appointed as guardian Samuel S. Koenig, who is said to be one of McGovern's backers.

The sporting records say McGovern was born on March 9, 1879.

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Joseph Jefferson first appeared in "Rip Van Winkle" in 1859.

Julia Morrison, who was very careless with her pistol some months ago in Chattanooga, is to be made a star in the spring by Dore Davidson, who is now coaching her. The name of the new

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the needs of the situation. All of the apparatus except the brake spoon and its connecting rod is contained in the rear hub.

"Another coaster brake has the unique characteristic of applying the power to both sides of the hub. Inside the rear hub is a pair of spiral threads, each operating through both paddles simultaneously on both sides of the hub. The action of the clutch is gradual but rapid, and the wheel may be stopped in the course of a single revolution. It is easily the best of all hub brakes.

"An almost equally valuable adjustment is the coaster without brake, which attachment may be had with or without the plunger brake. It has the advantage of allowing the rider to coast without taking his feet from the pedals, but, of course, lacks some features of the coaster brake. One advantage it has is that the wheel is perhaps more readily handled when the cyclist is dismounted.

"The cushion frame is a combination of a strong spring and a mounting cushion too simple to require a detailed description. It makes all bad roads good and carries the rider over ruts and ruts with smooth swings but does not produce any oscillatory motion."

DEVERE'S STORY OF GENE FIELD.

Billy Devere, the actor is a famous story teller. He judges all questions about his acts, but it is known that long ago as 1849 he was drifting around the frontier posts and camps of the west. He has been a miner, a planter, a freighter, a cowboy, a gambler, a showman, a lecturer, an editor of several newspapers in the early days of his career, a poet, a writer of songs and short stories, and now he is a star actor, playing the part of a western editor in Hoyt's play, "A Fleck Sheep."



"I used to do newspaper work in St. Joseph," he said the other day, when he had a story telling fit in "and there is where I first met and learned to love Eugene Field, the poet. I was up in St. Joseph the other day, and I drove out 'Lover's' lane, and I found the same old Duke man there who used to sell to me a hamburger and wienerwurst. I'll tell you a story about Field that I have never seen in print.

"Field, J. Adams Corwin, the comedian of the Chicago Tribune, and myself were enjoying ourselves in Chicago one winter years ago. We were often reduced to dire straits to get what we wished to eat and drink. At this time Judge Moore gave a banquet at the Calumet club, and we three, being good story tellers, were invited. We drank a good deal on the way to the banquet and were very jolly when we arrived there. Among the delicacies on the table were bowls of strawberries. The waiter sat one of these bowls of strawberries at Field's plate, Field pushed it gently aside.

"Aren't you fond of strawberries, Field?" asked Judge Moore.

"Passionately," but they spoil my appetite for prunes," answered Field sadly.

"That nature of his by which he turned adversity into a joke made Field a thorough good fellow and a prince of Bohemians."

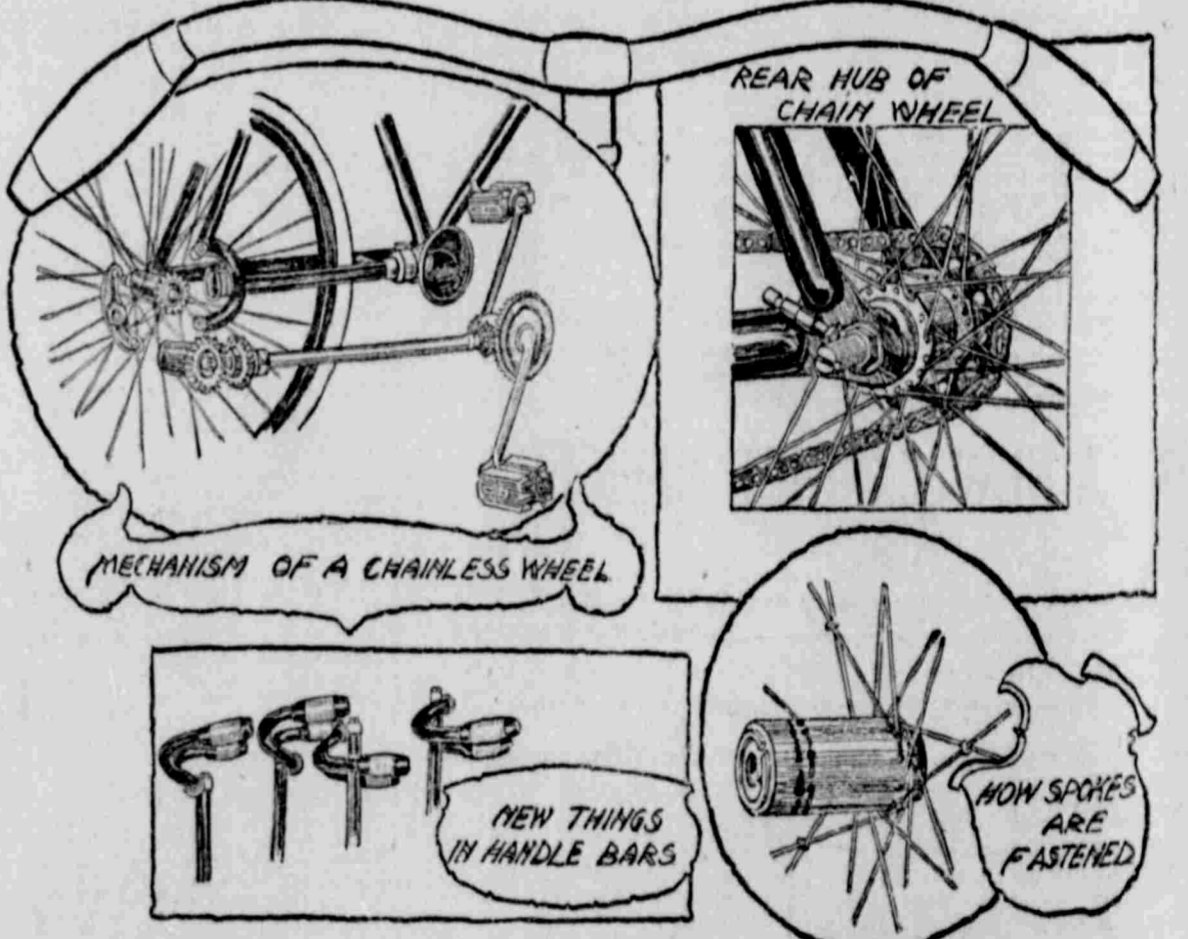
TURNED NICHOLS DOWN TWICE.

It is not generally known, but it is a fact nevertheless, that Charley Nichols, the famous Boston twirler, was turned down twice, and that in his native city, Kansas City, too. Here is the way Nichols tells it:

"I was dropped twice in Kansas City, and that when I was pitching winning ball. In 1887 Jimmy Manning engaged me for his Western league team. I had to fairly get down on my knees and beg for a trial. It was granted me, and I pitched five games, winning them all. But this was not enough, and Manning refused to take me away on the initial trip. He instead gave me my release. I went down to Memphis and played with Harry Vaughn and the late John Ewing until that team went up. Then Manning hired me for his Kansas City Blues. I pitched 26 games for his team, winning 18 of them, but yet I was turned down a second time."

BOXERS TO GO ABOARD.

It seems probable that there will be an exodus of boxers from this country next year. "Kid" Lavigne has gone to France, ostensibly to give exhibitions at Paris. Sharkey and Jeffries figure on earning some money during the exposition, and Sam Harris declares he will take Terry McGovern for a rest.



NEW THINGS IN BICYCLE CONSTRUCTION.

AMUSEMENT NOTES.

Eleanora Duse may begin an American tour next fall.

Germany is to see Barnum & Bailey's Greatest Show.

De Wolf Hopper's new opera is called "The Queen of Spain."

E. S. Willard probably will be able to return to the stage next season.

Talking of money being spent for amusements, the Paris Opera House

cost \$5,000,000 to build, and its stage is about 100 feet wide and 220 feet deep.

Marie Tempest is about to enter vaudeville in London.

Camille D'Arville will be married in the spring to E. W. Crellin of San Francisco and at the same time retire from the stage to reside on the coast.

Little Blair Parker, the author of "Way Down East," is to dramatize the

novel, "The Damnation of Theron Ware."

Gerhart Hauptmann, the author of "The Sunken Bell," wrote the play entitled "Hannele," which so aroused the authorities of New York a few years ago that a private production had to be made before they would sanction its continuance. It was a beautiful piece and created quite a controversy in literary circles as to whether the leading character was really intended by the

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