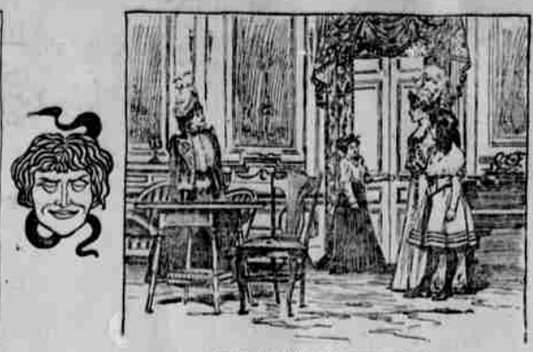
STIRRING SCENES FROM "ZAZA," THE CURRENT NEW YORK SENSATION.

ACT II.—ZAZA AND DUFRENE AT ST. ETIENNE.



ACT III.—AT MME. DUFRENE'S, PARIS.

ACT IV.—THE DENUNCIATION.

A CRITICAL REVIEW OF THE GOTHAM STAGE.

[Copyright, 189.]

Mrs. Leslie Carter!

That is the name of the woman who appeared about eight years ago in this city as the heroine of Henry Guy Carleton's play, "The Ugly Duckling," with no particular success, although there were few critics thought they saw beneath the disharmonious of the actress traces of real genius, which it developed in a congenial atmosphere might eventually lead to greatness. A little later Aronson's comic opera, "Miss Helyett," was Americanized by David Belasco, Mrs. Carter's manager, and she appeared in the title role with some success, although as a singer she was decidedly below par. "Miss Helyett," simply served to demonstrate that whatever might be her shortcomings Mrs. Carter was at least possessed of versatility. She did nothing of note after that something at all in a professional way. I think—until David Belasco's "Heart of Maryland" was produced, when she appeared at the curtain housing, Maryland Calvert. In this role she was quite successful, and no observant person could fail to see that she had grown wonderfully in an artistic way. This year "Heart of Maryland" was sent on the road with some one in Mrs. Carter's place, and she was reserved for the little role of "Zaza," which is the current attraction at the Garrick theatre in this city.

"Zaza" is a sort of "Camille" play which has been very successful in France. It was adapted to meet American requirements by David Belasco and it is presented under the management of Charles Frohman.

"Zaza" is not a play designed to teach good morals—its effect, in fact, is precisely the reverse—but the plot is interesting and well worked out, and it is no exaggeration to say that no play produced in New York in many years has created so much of a sensation. After the 21st performance it was impossible to get tickets except for in advance, and, after all, the box office is the supreme test of the popularity of a play.

"Zaza" is in five acts, the first of which shows that portion of the stage which is behind the scenes in a little music hall in the French provinces.

Zaza, with her singing partner, Cheri, has acquired a little provincial fame, and therefore occupies the star dressing room. She is a child of the streets, brought up by a drunken aunt, and is therefore as nearly as possible devoid of all the moral sense and delicacy which we usually associate with woman. More or less offensive male admirers haunt her dressing room, and she treats them with contempt, that pleases all and offends none. She is then introduced to Bernard Dufrene, and her troubles begin.

Dufrene is infatuated by Zaza, who wishes to win a wager, to take her out to supper after the theater, and just at the close of Zaza's "turn" at the music hall the curtain descends.

The second act shows the couple six months later established in a little home in the woods near St. Etienne. Dufrene appears to be reasonably fond of Zaza, but the passionate devotion of the woman to him is almost pitiable in its intensity.

He has for some time been telling her that it will be necessary for him to take a trip to Auxerre, and she has begged she be allowed to accompany him. When he refuses and speaks of writing to her regularly she denies her lack of education and refinement and recognizes the justice of his decision. But she is very happy.

Dufrene pines for a great many times and then starts for Paris. While he is gone her erstwhile partner appears on great was, he tells her that offers of professional engagements at largely increased salary have poured in upon him and urges her to return to the stage. She, however, refuses to do so, and Cheri, after a good deal of hesitation, decides as an extreme step to tell her of the perfidy of the man in whom she has confided. Dufrene really has a wife and child in Paris, but they have been away in Italy during the six months in which he has been with Zaza at St. Etienne. Zaza determines to visit Dufrene's home and expose him to his wife.

Zaza carries out her threat in the third act, but the mistress of the establishment being out, she is compelled to wait with the young woman who has accompanied her to Paris. In the interval of one of several resolutely determined attempts to write to Dufrene a child enters, and Zaza, learning the truth herself, Questioning on the part of Zaza's friend develops the fact that the child is the daughter of Dufrene. Here comes a little subtle musical delineation between Zaza and the child, which is really the one serious bit upon the play. However, Zaza's good impulses overcome her, and she leaves the house without having carried out the purpose for which she had entered it.

Zaza is back at her old home at St. Etienne in the fourth act, in despair and well nigh heartbroken. She argues vehemently with herself that after all the fact that Dufrene is a married man should not affect her happiness, and when a telegram announcing that he will soon be with her is received she makes the same preparations for his coming as have been her wont. When he arrives, she is more than usually affectionate, but her hysterical condition causes him to suspect that something is wrong, and he presses her for an explanation. She fails to give it, but eventually does tell him that she is aware of the condition of affairs at Paris. Gradually and very skillfully a quarrel is begun, and Zaza, under stress of excitement, tells him that she has been to his home and informed his wife that while she has resumed that her husband was away from her on business he has really been in her arms and that she (Zaza) is the only woman whom he really loves.

Dufrene is infuriated and appeals to her every vile epithet he can think of. Zaza then, laughing hysterically, tells him that she has lied to him, that she has not told his wife anything, but that he has simply received this message to find out whether or not he really cared for her. He then attempts to approach her, but she repels him in what is the most powerful speech and acting in the whole play. At every performance so far this game has brought forth not only the ordinary form of applause, but loud and repeated shouts from a large portion of the audience. It is really almost worth the price of admission to see and hear this one scene.

The fifth act finds Zaza famous. The scene represents the exterior of a music hall in the Champs Elysees, Paris, she has now dispensed with her singing partner, who has become her manager. She is the rage of Paris. To all of the soft enthusiasm of the gilded youth of the gay metropolis, however, she turns a deaf ear. As she is about to leave for home after the performance Dufrene appears. Two years have elapsed since the quarrel and parting at St. Etienne, but Dufrene is just as ardent a lover as ever. Zaza listens to him coldly and is much affected to the fact that he still thinks of her. She reiterates her great and unfeigned love for him; says that the embrace which he gave her at St. Etienne is the last which she will ever receive, and, stepping into her carriage, asks him to kiss her, his little child, for her. This ends the play.

It would be difficult to say too much in praise of Mrs. Carter's work, like in not only a fine actress now, but she is really a great artiste. Every here and there there are small unpolished spots, but when one reflects upon the enormous strides made by her in her chosen profession within even the past year it is safe to predict that within a very short time there will be nothing left to criticise.

In her wild outbursts of passion she is magnificent. In the quiet, singing, though desperate, love scenes she is admirable, and in the calmer moments she is good.

Zaza was evidently selected by Mrs. Leslie Carter because the possibilities of the part were eminently suited to her style and method, but it is certain that in any role requiring the assent of the emotions, up to a certain point, Mrs. Leslie Carter would distinguish herself.

The rest of the cast was excellent. Charles A. Stevenson, as the despicable and vacillating Bernard Dufrene, was quiet, strong and as manly as the possibilities of this role would permit.

Marie Bates as the drunken aunt who had reared Zaza in the most outrageous manner gave an excellent character sketch and only accentuated the regret that she is, to be willing to descend to tricks for applause in any of a dozen places where she might easily have done so.

What a change from Mrs. Leslie Carter and "Zaza" to Olga Nethersole and "The Fatal Wedding" and "Sapho"! With the former, instrumentalists are the keynote, the very connections of the entire dramatic structure hang with regard to the point and the idea. With the latter there was never a note of sensitive drama either in the play or the star. Miss Nethersole was never a particularly convincing actress, and she is now less so than ever. Her mannerisms have increased and so has the exaggeration of them. Her scenes with Sapho lay she always were long affected. Her scenes with Jean at all stiff and awkward, as though made by a German wooden doll, and for effects to be more natural and commonplace are really amusing. Miss Nethersole can not with credit at the feet of Mrs. Carter for a good many years. This, too, is the more remarkable when it is remembered that upon the occasion of Miss Nethersole's last visit to this country she would probably have ridiculed the suggestion that Mrs. Carter was worthy to be considered in an artistic way in the same breath with herself. Now the reverse is practically the case.

Of "The Tyrannical," Miss Nethersole's play, little need be said. The best thing about it, so far as I could discover, is the name of the author, Louis N. Parker and Murray Carson, who wrote "Rosemary." They have given a lot of good things from famous plays and butchered them without compunction in the effort to provide Miss Nethersole with supposedly strong material. Her leading man, Hamilton Revelle, a young English actor, will remain in this country if he is sensible. There are too few of his kind here now. He made an impossible character seem nearly probable, and did it without cutting and elsewhere tearing passion to tatters. Barring a slight tendency to a trick voice modulation and to disregard the value of time, there is no criticism to be made of his acting. If Mr. Revelle should conclude to remain here I predict that it will not be long before he will be the leading man of one of our most prominent theatrical organizations. Aside from his acting, he is an exceedingly handsome man, which is not an unimportant consideration in these days.

The effort of Olive May, the third wife of the well known playwright, Henry Guy Carleton, to recover possession of the latter's comedy, "The Butterflies," which she declares he gave to her at the time of their separation, recalls some interesting facts in connection with Miss May's appearance in that play when it relighted its long run at Wallack's (then Palmer's) theater in this city.

John Drew was the star and Maude Adams was his leading woman. Miss May had a very good part, and her work in it was so delightful that she really made the hit of the piece and, as one friend of mine irreverently expressed it at the time, "made John Drew and Maude Adams look like 10 cents." The attention of the author was attracted to the clever young actress, and he married her.

Miss May, if she freely predicted, would shortly be one of the best ingenues on the American stage, and, while in her present position in "The White Heather" her work is not so extraordinary, in some indefinable way it appears to lack the distinction which excited comment at the time of the production of "The Butterflies." It may have been lack of opportunity or it may have been that the role in the Drew play did not lend itself to a study, but the facts are that Miss May is an ordinary member of any company, while Maude Adams is at the head of another and incidentally is the best popular star in the United States, her receipts even exceeding largely those of her former principal, John Drew.

Such are the uncertainties of theatrical life!

Arthur Crispin

New York.

The Woes of a Dramatist.

Sheridan Knowles, the dramatist, was noted for his absence of mind. As he was walking down the Strand one day with a friend he stopped to greet a gentleman who, however, received him very coldly.

"Do you know," said he to Knowles, "that you owe me an apology?"

"An apology! What for?" asked the dramatist.

"For not keeping that dinner engagement you had with me last Thursday. I had a number of people to meet you, and they were very sorry not to see the pleasure of your absence."

"Oh, I'm so sorry," exclaimed Knowles. "I've such a memory that I forgot all about the affair. Forgive me and invite me to another dinner."

It was then arranged that he should dine with the gentleman on the following Wednesday, and it was not until he had gone a few paces that he recalled the engagement being again forgotten by them and then recalled it to his friend. He repeated the request and told him the story of his lapse of memory.

"Who is the gentleman?" asked the friend. "Will I be invited?" cried Sheridan Knowles. "I have forgotten his name!"

"That's funny," said the friend. "You ought to know his address, of course."

"No, but even that!" roared the unhappy dramatist.

In a recent athletic contest held at the Y. M. C. A. gymnasium at Boston, D. Oliver Arker established a record of 2 in the running double high kick with a time of 7 flat 2 inches, Arker is 18 years old.

THE Y. M. C. A. SYSTEM OF PHYSICAL CULTURE.

[Copyright, 189.]

The Young Men's Christian association system is the most perfectly thought out and best developed method of building up a man physically that has ever been invented. The great aim of the association is to make its members as nearly perfect as possible on all sides—spiritual, mental and physical.

The physical development having aims at the all around strengthening of the body, especially bringing the weaker muscles and parts up to the average of the stronger if possible. This system is directly contrary to the one that obtains at most of our large universities and the big athletic clubs, where the athlete who is found proficient in one special line is constantly trained to make him an expert in that event, the development in other ways being thought of and considered only so far as they will aid him in his specialty.

In the Y. M. C. A. it is the man and not the event that is considered. No member is allowed to become a great hurdler or jumper, for instance, at the expense of the muscles of his arms or vice versa.

The system was inaugurated in 1869 in the association in New York city and has since been worked up to its high state of efficiency. One of the members most prominently connected with the establishment was Secretary McBurney, who has recently died. Every well known system in use throughout the world was considered, and while it was found that each was good, none was suited to the special requirements necessary in this case. The Swedish system is adapted particularly to that nation, and while a splendid one in many respects is too monotonous in an institution where men of nearly every race are found. The German system gives more attention to the individual. How many there are who have bought a pair of dumbbells and a home exercises intending fully to practice on them! After a week or so the dread monotony of it kills off all interest in most of us, and the much vaunted apparatus is lying into a closet and never used again.

A member on joining the Y. M. C. A. undergoes a strict examination at the hands of the physical director, and a chart is made of his development on a percentage basis. The work he is then given to do is in the direction of building up the muscles that are weak as nearly as possible to the average of the stronger ones. Function makes structure is their belief—that work of an all round character if consistently carried out will make an all round physical man and that the trained body will meet all reasonable demands made on it.

In trying to perfect plans for the all round development of a man the pentathlon system of the ancient Greeks was taken as the model for a new set of five exercises, which are known by the same name. This pentathlon system, while not used so much now as formerly, is a splendid one for any athlete to follow out. The five events are: The 100 yard run, to develop speed.

The hammer throw, to develop muscular strength.

The high jump, for strength of legs and springiness and judgment.

The pole vault, for physical judgment and strength of arms and legs.

The mile run, for endurance.

Before a member is allowed to specialize he must make 200 points in the pentathlon, and, as the end of each which must be made in the mile run to show heart power. The run also has to be done inside of 5m. 18s., and just after all the other events have been gone through. The highest score ever made in the pentathlon is 48 points out of a possible 500. The athlete who makes over 200 points gets a bronze medal, over 300 silver and over 400 a gold one.

The swimming and bicycle races are conducted in the same manner. They are all against time, so that each competent, besides being against opponents, is trying to beat his own record. Medals are given to the men according to the time they make in the events.

The regular exercises and one which also partakes of the character of a sport, is the Y. M. C. A. is the potato race. Two boxes 12 inches in diameter and 4 inches in depth are placed 10 feet apart. Seventeen potatoes or other light objects are placed in one box, and the contestant is obliged to take each potato separately and place it in the other empty box. The object is to transfer them all in the shortest possible time. In making the trips the racers must pass round the boxes on the outside, and, after stopping the last potato, must return to his starting point. It will be seen that he travels over 50 yards during his journey. The record for the race now stands at 1m. 4s.

A very good innovation in the system of gymnastic instruction is that of having class leaders. There are members who are specially proficient and are put in charge of squads, the director being in charge of the whole. The members consider it an honor to be made class leaders and strive hard for the positions.

Men trained by the association are in great demand all over the country. The excellence of the system is recognized by some of the leading colleges in the country and has been imitated by many, including the universities of Chicago, Nebraska, Minnesota, Wisconsin, Kentucky, Colgate and Amherst.

The physical directors are specially fitted for their strenuous duties in two training schools—at Springfield, Mass., and Chicago. Any one who is physically well developed can enter the schools, it being a sine qua non of course that he is a Christian, and there are always plenty of places waiting for good men to fill. Dr. Louis R. Wetmuller, to whom I am indebted for the information given in this article, is the physical director of the West side branch, New York city. The gymnasium under his charge is one of the best in the country and certainly the finest belonging to the Y. M. C. A. He has developed the system of training to great benefits. He was trained at the Springfield school and was there when Dr. Naismith invented the popular game of basket ball to increase interest in gymnasium work. He thinks the Young Men's Christian association is the foundation a rising man can join, whether he be athletic or social or any other reason.

Many famous athletes have been developed by the Y. M. C. A. system, among whom may be mentioned Robert Stoll, the ring expert; Mike Sweeney, the famous high jumper; H. Morrell, the hurdler; A. A. Stagg of the Chicago A. C., and Michael Finchicks, the six day bicycle rider, who belongs to a branch of the association in France.

The Y. M. C. A. system of athletic training is world-wide in fame and international in scope, being used in many countries of the globe, including several European lands and our new possession, the Hawaiian Islands.

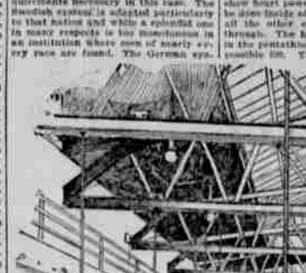
LEO ETHERINGTON.

Great Golfing Feat.

In a golf match between Arthur H. Fenn and Dr. T. De L. Buckhalter, on the Palmetto Golf club links, Aiken, S. C., recently, one hole was played in a remarkable manner. Fenn was conceded a stroke to Buckhalter on the hole. It is 135 yards long, and, playing an iron shot from the tee, Fenn ran his ball down on the single stroke. An iron was used by Buckhalter, but he drove short and had to take the mashie for the second, but holed out in grand style. Fenn, holing in one and Buckhalter in two, it was a tie for the hole, and probably one of the most remarkable ever on record. The hole has now been made in one stroke no less than five times, Fenn doing it twice.

A Point Well Taken.

Some football men are agitating a change in the foots-ball rules that will permit of the changing of the pigskin in case the ball or play becomes too wet and slippery for use. In rainy weather also on a wet field the leather oval becomes so waterlogged frequently that it becomes a burden to fill it, much less kick it. This was the case in the Pennsylvania-Cornell Thanksgiving game, when the sphere was so slippery and wet that it often spoiled the plays. Under the existing rules, however, no new ball could be introduced. The point is well worth considering.



BRISH & SCHROEDER ARCHITECTS.

GYMNASIUM OF THE WEST SIDE BRANCH Y. M. C. A., NEW YORK.

Stories of The Stage.

Nineteen years ago the company of which the Boston-made is the natural development made its first appearance and of that organization, as originally formed, only H. C. Barnabee and George Frothingham remain on the stage. The "Pinafore" craze started the organization from which the Bostonians "evolved." It had be distinguished name then, but was merely called "The Boston Favorites," and in addition to Mr. Barnabee and Mr. Frothingham the company included Myron Whitney, the basso; Tom Karl, now retired, and leading music; Arthur Hitchcock, who has since gone into the publication business; Mary Beebe, who is happily married and lives in Lowell, Mass., including McCaldwell, the second wife of Eugene S. now dead; Georgia Cayvan, who was a singer in those days, and not an impressionist of dramatic characters, and Adelaide Phillips, the contralto.

Probably no actor now on the stage is richer than William H. Crane. He is said to be worth $250,000, and it is all safely invested.

The lowest figure put on Francis Wilson's earnings with his troupe, "Erminie," last week when playing in "Erminie" and most of his other ventures have paid well. He has invested in real estate.

Joseph Jefferson, if Cleveland Bayard had more had he not persisted in sticking so closely to his ideal of art, Richard Mansfield is said to be rich. He has put into his theatre, "The Arch and Mr. Hyde." He owns property and has a lovely home.

Joseph Jefferson is supposed to be worth about $200,000. Having been enough to have a lot of money, but after to make $60,000 in "Adonis" he lost it.

Lillian Russell is said to be worth $100,000 or $75,000 and a short time ago she purchased a small property. Her interest in "El Capitan" made her $50,000 two years ago.

Lillian Russell always works on generalism and is worth $1,000 a week. Fox does not speculate and has made good investments. May Irwin owns a whole island up in the St. Lawrence. Ada Rehan has put aside $60,000, and Mme. Modjeska is comfortably supplied with money.

Robert Edeson, who plays the Little Minister so cleverly, said the other day that conventionalism was often better than originality. "Did you ever notice," he said, "that a comic opera that has a reminiscent swing in it runs more chance of success than one that is original? Well, that's why people are for the first time a tune that reminds of another we've previously heard and the more easily retain the new tune. That gives us pleasure, and we therefore like the music. And it's the same with playwriting. We get to expect a certain set rule in the arrangement of characters and incidents. A character lies. The dramatist who goes outside the regular rut may not, of course, score a failure, but his chances for success are as bright as if he stuck to the accepted order of things. Compare playwriting to a kaleidoscope. There's a lot of little bits of broken glass in a tube and we look through it, give the tube and see a certain design. Presto! We turn the tube a bit, and there's another picture. It's the same material—same bits of glass, you know—only another picture has been formed. And so with the playwrights and their work."

The late Charles W. Coulduck, when asked by an aspiring amateur for instructions as to how to make an effective stage fall, replied:

"Why, simply hand over. Fall like you would fall if somebody had given you an effective punch in a particular: vulnerable spot. Don't try to make a fancy fall, for if you do you are liable to hurt yourself, and you're not likely to make much of a showing out of it."

Evidently Mr. Coulduck knew what he was talking about, for it is a fact that the most effective stage falls are those which are made apparently without regard to circumstances. Mme. Modjeska, Annie Russell, in "Cathrine," slightly falls upon the stage in such a way as to startle people in front. Yet Mme. Bernhardt falls upon the stage, apparently falling flat upon her face, and has not suffered any ill effects from it so far. Blanche Walsh made something of the same effect when she fell in "The Great Diamond Robbery," only Miss Walsh, after falling upon her face, rolled down a flight of steps.

Mary Anderson's fall in "Romeo and Juliet" is recalled as one of the finest effective bits of stage work known in theatricals. It is said that John W. Norton coached her in it. When Miss Anderson made her fall in the potion scene, her body seemed to relax, and she fell like a sack of potatoes, apparently because there was no either hands, judging by her apparent condition as she fell, she would have gone headforemost into a wall or any other yawning abyss that happened to be in the vicinity.

STAGE PEOPLE AND EVENTS.

Mrs. Parks will appear in this country as Lucky Sharp in "Vanity Fair" when going to London.

Fred Titus, husband of Edna May, is now a full fledged actor and has joined "The Belle of New York" company in London.

The play which David Belasco has written for Mrs. Carter to appear in next year has been named "The Queen's Dragoons Hussars."

Rose Coghlan and her husband, John T. Sullivan, have been engaged for a new French farce, "Mademoiselle Fanfan."

Adelaide Herrmann will continue to serve their dinner, Rosenkling, in Atlantic City,