

"Vienna Life." THE STAGE "Uneven Bread."

"VIENNA LIFE" is an operetta the music of which was composed by the late and great Johann Strauss. According to common report, the score was found among his effects after his death. The work was produced in Europe some time ago and was later done, I believe, at a German theater in this country, but the present production at the Broadway here is its first representation in English. The libretto of "Vienna Life" is attributed to Victor Leon and Leon Stein. These gentlemen have provided an excellent scheme for a comic opera which they apparently have not been able to satisfactorily work out. There are lots of really humorous complications, or rather, complications suggesting all manner of humorous possibilities, but the fun somehow fails to materialize. Mr. Glen MacDonough is credited with having made the English adaptation, and whether or not he has improved upon the original work must remain a mystery to those who have never seen Messrs. Leon and Stein's book in its pristine purity. Certain it is that Mr. MacDonough has provided a number of most graceful lyrics. Still there can be no doubt of the fact that "Vienna Life" were dependent upon its libretto it wouldn't last a week. Fortunately the music is an important element of comic opera, and it is probable that the score of "Vienna Life" will prove its salvation. And, by the way, what a host of familiar airs it contains! It was evidently Mr. Strauss' intention to assemble all of his most popular compositions in this work, and it must be admitted that he has selected them with rare discrimination. The effect is somewhat startling, for one is almost persuaded that he has strayed into a ballroom instead of a theater. So familiar are most of the melodies, but down in our heart of hearts we all have a sneaking fondness for the old favorites, even though we are unwilling to admit its existence. It is because of this human failing, or whatever you may care to call it, that "Vienna Life" may enjoy a long and prosperous career.

It is not necessary to have a technical knowledge of music to realize that the orchestration of "Vienna Life" is superbly effective. That fact impresses itself upon the most unpracticed ear. Some of the orchestral artifices are simply enchanting in their unconventionality, and I say this with a full realization of the fact that I am speaking purely as a layman.

The mounting of "Vienna Life," the production of which was made under the direction of Rudolph Aronson, formerly of the Casino, was done as well as anything that has ever been seen in New York city. Indeed, the second act was the handsomest spectacle in many respects ever shown in this country. It was a lovely picture in cream and gold, with a background of plum color, and the groupings were artistic in the extreme. The extra people were numerous, and, if not lovely, they at least were able to sing and to go through the evolutions allotted to them in a thoroughly satisfactory manner. The principals were on the whole a poor lot. There were a few qualified exceptions, but no individual was sufficiently good to be singled out for mention.

One is almost irresistibly impelled after seeing Leo Dietrichstein's dramatization in four acts of Judge Robert Grant's novel, "Uneven Bread," which is the current attraction at the Savoy theater in this city, to declare that the managers, Messrs. Liebler & Co. have wasted good material in casting the piece. And yet a moment's reflection will convince any one that no matter what "Uneven Bread" may be now, it would be simply impossible if a cast of only ordinary ability were to essay its interpretation. In short, the excellent players to whom are assigned the important roles make the play tolerable. Indeed, it is a misnomer to call "Uneven Bread" a play, for it is nothing but a series of very good sketches—one in each act. The first act is practically complete within itself, and, while it does have some bearing upon what follows, it might be omitted without in the slightest degree affecting the value or interest of the work as a whole. I am aware that this statement is made of many offerings at the theaters, but in most cases the assertion is not warranted by the facts. With "Uneven Bread," however, it is no exaggeration. What is more, if the first act were excised it would not

be necessary to introduce one new line to explain what has gone before since a conversation between Selma and Flossie in the second act makes everything intelligible to any one who has had the good or bad fortune, according to one's point of view, to miss the first quarter of "Uneven Bread."

"Uneven Bread" is an excellent satire upon the hollowness of the pretensions of most of that class of women who are determined to live their own lives in their own way, as they are

latter, having "got there" in a social sense, has failed to invite her to one of her select functions. Selma succeeds in obtaining for her husband a commission as architect from a wealthy westerner who is about to erect a magnificent residence. The westerner's wife and daughter, having traveled extensively in Europe, have ideas of their own, and the ambitious young architect finally refuses flatly to accede to their wishes, declaring that he values his reputation more than the few dollars involved in the contract. This disgusts ambitious Selma, and she upbraids her husband, who, for the first time seeing her in her true colors, is in nowise averse to the separation which she suggests. This brings us to the end of the third act.

In the fourth act we find Selma installed as a "daughter" in the residence of the aforementioned westerner. Her second husband is dead, and the wife and daughter of the western man have been killed in an elevator accident. The bereaved father and husband has made a will whereby practically all that he has is to go to charity, with Selma as the executrix. Selma has by this time determined

these are practically repetitions of each other, and all are produced by the very natural but none the less puerile "spats" of a couple of stupid women, in defense of neither of whom can a word be said except that one is a little less of a fool than the other.

Miss Bessie Tyree, the Selma White, has for years been prominently identified with the Daniel Frohman stock company at the Lyceum and Daly's theaters. It is said that she was only "farmed out" to the Liebler people for this occasion. At any rate, she gave a very good performance, though her work seemed tame by comparison with that of Miss Eleanor Robson.

Mr. Edward J. Morgan, the ambitious architect, was also recruited from the Daniel Frohman organization. Mr. Morgan has not been doing latterly as well as his undoubted ability qualifies him to do. He seems to have become imbued with the "suppressed emotion" theory in its worst and most demoralizing form. He carries this "quiet earnestness" to such an extent that it is difficult at some times to understand what he says and impossible at all times to determine by his facial expression what he feels, for, like the king whose son went down in the ship,

ODDS AND ENDS OF SPORT

THE present winter is notable for the wonderful popularity that has been attained by two indoor games, Bowling and Hockey, by the great strides recently in public favor. Hockey is played in many parts of the country, but its stronghold is in the east. In the vicinity of New York, Boston and other large eastern cities the announcement of a game of hockey usually suffices to crowd the indoor rinks. The colleges have taken up the game and have a league which plays a long

post now occupied by Mr. W. B. Thomas of Boston. The new president will be Mr. Robert H. Robertson of the St. Andrews and many other golf clubs. Mr. Robertson is also president of the Metropolitan Golf association, having been elected to that office last year. Before the announcement of the nominating committee's choice many rumors were in the air. Golf players generally approve heartily of Mr. Robertson and declare that no better man could be found.

College graduates, especially those who are interested in sports, have always been noted for their devotion to their alma maters. Well known rowing men and baseball and football players return to their universities year after year, often at personal sacrifice, to coach the crews and teams as the time for the annual contests with time honored rivals draws near.

Langdon Lea, known to the football world as "Biff" Lea, of Princeton has

duration of the battle will be 20 rounds. These men are hard hitters, and while neither is very scientific, each is able to withstand a great amount of punishment. They are consequently expected to put up a great fight.

While everybody would like to see Terry McGovern and Frank Erne clash at the lightweight limit of 133 pounds, ring followers in general would prefer to see the featherweight champion meet George McFadden at this weight. McFadden is more than willing to face Terry, and for months past he and his manager have done everything in their power to arrange a bout.

The Brooklyn terror and his manager, however, have apparently been very careful to avoid a meeting with McFadden would consent to fight Terry at 125 pounds, the match could not be quickly made, but McFadden remembers Erne's fate and will not go below the lightweight limit. In this case is very wise.

A fight between these men would certainly be a hot one and would probably draw almost as well as a contest for the heavyweight championship. Although well balanced, quick spoken citizen, he becomes quite another creature when within the squared circle. Then he is one of the foulest of fighters, his specialty consisting of jabbing his opponent with his elbows. He is regarded as the cleverest defensive boxer in the business owing to his ability in blocking.

McFadden likes to have his manager at him and has lost the decision in several encounters because he allowed the other fellow to do most of the leading. McFadden, however, can deliver a terrific blow, and if he should be able to keep Terry from landing until he can get in one or two stiff ones McFadden might experience the sensation of being knocked out. If, however, the referee were strict and compelled the men to fight in accordance with the Queensberry rules, it is probable that McFadden would either lose on a foul or become so confused at not being allowed to follow up his usual tactics that he would be a match for Terry.

LEO ETHERINGTON

SHOOTING RECORD OF 1900.

Feb. 19.—Fred Gilbert defeated J. A. R. Elliott for world's target shooting championship, 123 to 126, Hot Springs, Ark.
Feb. 22.—Charles A. Painter won amateur pigeon shooting championship of United States, with 94 kills; Carter Gun club, Garden City, N. Y.
March 7.—Mrs. Shattuck, champion woman trap shot, defeated C. E. DeLong, Hot Springs, Ark.
March 15.—John Fanning, continuous shooting, breaking 175 inanimate targets straight; a new record made. F. R. Ross established new rifle record of 2,425 out of 2,500 possible points; sportsmen's show, New York.
March 17.—C. E. DeLong defeated Captain Bogardus, 36 to 29, in 40 bird shooting match; Hot Springs, Ark.
March 17.—D. L. Bradley won seventh annual 100 bird handicap of Riverside Gun club, with 90 kills; Riverton, N. J.
March 24.—Rolla O. Helges defeated J. A. R. Elliott in live pigeon shooting for "cast iron medal" and American championship.
March 28.—Fred Gilbert defeated J. A. R. Elliott for Dupont trophy by 9 to 8 in New York.
April 5.—H. D. Bates of Thomas, Conn. won the Grand American Handicap shoot, with 39 straight kills; Long Island.
Oct. 3.—J. A. R. Elliott defeated Fred Gilbert in shooting match for Sportsmen's Review cup, 99 to 97; Kansas City.
Oct. 9.—W. F. Crosby defeated Fred Gilbert for inanimate target championship, 126 to 123; Chicago.
Dec. 27.—J. A. R. Elliott defeated W. F. Crosby, 96 to 91, in shooting match for "cast iron medal," Kansas City.

THE MOTOR CYCLE.

The question of where the motor should be located in a motor bicycle is still kept open by the fact that every maker has his own theory as to where it should be placed and places it as near there as he can. Some makers claim that the motor cannot be placed above the center of gravity, and others say it must not be located in front of the steering gear, yet a successful motor cycle abroad has the motor placed in front of and above the fork over the front fork. Not all of them are convinced that it could not be placed elsewhere, but they think that a convenient location. It has been said that motor bicycles travel just as well no matter where the motor is placed, but you can't get the public to believe that. Every man has his own preference.

Experts declare that there is no difference in handling the machines whether the motor is. They say they are as easy to control as the bicycle. Side slip is a bugaboo that for years threatened to make motor bicycles unpopular. While it is generally admitted that the greater weight of the motor bicycle makes it more likely to slip than a bicycle, the accident is not common one. No serious accidents have occurred from it, and riders are of the opinion that the tendency disappears as the knack of managing the motor bicycle is acquired. This knack comes very easily to a cyclist, but a beginner clinging will find it hard to learn on a motor bicycle.

THEY FEAR JACQUELIN.

There is much speculation among bicycle followers as to just how "bad" man Jacquelin, the French racing cyclist who is to come to this country this summer, is. Jacquelin is now in the Hippodrome, Paris, on a track indoor bicycle race. This track is set up in the arena used for games of ball, running, etc. The employees of the place established a record in the time it took to place it in place. It is built in ten minutes, which is a world's record. The track is 12 laps to the mile and very fast time is made upon it. Jacquelin still continues to be unbeatable. He rides all kinds of tracks, handicaps and combinations, with or without pacers, and his name rings first.

The wife of Roland Hinton Perry, sculptor, is mentioned as a stage actress in "La Du Barry," which is expected, will be Mrs. Carter's next play. David Belasco is adapting a picture from a French original.

It is stated that Grace Cameron, who is singing in "Foxy Quixote," is expected to sing in a new opera by De Koven.



SCENE FROM "UNEVEN BREAD." PHOTO BY BYRON, N.Y.



MARGARET ANGLIN. PHOTO BY SARONY, N.Y.



ELEANOR ROBSON. PHOTO BY ROSE & SANDS, N.Y.



SCENE FROM "THE CLIMBERS." ACT I. PHOTO BY BYRON, N.Y.

fond of putting it. Selma White is the woman of the advanced type in "Uneven Bread," and, as Miss Bessie Tyree interprets her, she is a fascinating creature until one comes to realize that she is at the same time a most heartless wretch and an unconscionable hypocrite. During her absence at some women's convention her husband while under the influence of liquor falls from grace. When Selma learns this, she immediately divorces her unfaithful spouse. That ends the first act.

In the second act Selma is the wife of a conscientious and talented architect. Selma makes the acquaintance of Flossie Williams, whose husband is determined through his stock brokerage business to accumulate sufficient money to enable him to cut a dash so that he and his wife may obtain social recognition. The "woman's rights" woman begins to have yearnings in that direction herself and finally quarrels with her erstwhile friend because the

that her third victim shall be the governor of the state. The gentleman in question is equally determined that he will go to the United States senate, and when he asks Selma to become his wife he explains that if a certain bill passes he will be in honor bound to sign it because of a pledge to a friend to whom he owes his political prominence. He also tells her that if he signs the bill he is apt to be defeated for the senate, whereas if he can veto it he will win without trouble. Well, the bill passes, and Selma persuades the governor to break his pledge to his benefactor by announcing that his veto will be forthcoming at the proper time. She then promises to accept him as her third husband, and the poor fellow takes his first step toward the matrimonial shambles as the final curtain falls.

It is not true that "Uneven Bread" is dull from beginning to end. There are several bright spots, but

he smiled some years ago, and then "he never smiled again." Still he gave a performance which would be beyond the average leading juvenile and one which would be extremely good if but a little more vigor were injected into it.

On the whole, it seems incredible that shrewd managers like Liebler & Co. could have put on "Uneven Bread" with any expectation of a run. The piece does not contain a single element of "all round" popularity. It may serve for a time to amuse jaded New Yorkers by reason of its radical departure from the universally accepted lines of play writing. As a serious and reasonably permanent business proposition, however, it cannot be considered for a moment unless practically every veteran theater goer in this city is woefully mistaken.

The latest Rialto rumor is to the effect that Miss Margaret Anglin, who shares with Miss Jessie Millward the distinction of being the leading woman of the Empire theater stock company of New York city, will be a star next season. As in the case of many women of some ability, the success of Miss Anglin's venture will depend almost entirely upon the quality of the play which her managers may secure for her.

In the accompanying illustration is shown the opening of "The Climbers," the Clyde Fitch play in which Amelia Bingham and her stock company have scored a great success at the Bijou theater. This picture shows several of the company dressed in deep mourning upon their return from the funeral of the head of the family, who was the husband of one and the father of the others. This gruesome episode has evidently served Mr. Fitch's purpose, as it has excited no end of comment here and elsewhere. ARTHUR CRISPIN.

New York.

and important schedule. Canada still possesses better individual players and teams than any yet produced in the United States. This is accounted for by the longer season and better facilities in the Dominion. But as the growing interest in the game induces the building of artificial rinks our players will improve and in a few years will doubtless be the equals of our northern neighbors.

Bowling has gained in favor even more rapidly than hockey, owing to the more extended territory in which it may be played. Its greatest strides have been made in the eastern and middle western sections of the country. In the latter territory it is making serious inroads on the popularity of basket ball.

Enthusiastic bowlers who have noted the great drawing powers of the game are considering the advisability of forming a national league. Many people think that such an organization would put money in the pockets of the promoters.

President Langhorne of the American Bowling Congress, A. C. Anson, C. H. Ebbetts and other men financially and otherwise interested in the game have talked over the matter, and it is more than probable that a league will be set going next fall.

The annual meeting of the United States Golf association, which is scheduled to take place on the 28th of this month, will really only ratify the actions of the various committees of the organization. The nominating and other committees practically decide beforehand what shall be done at the annual meeting. The principal business yearly transacted is naturally the election of a new president and other officers.

The nominating committee gave out some time since its selection for the

shown his love of his alma mater in a more convincing manner than probably any other man. Last year he took hold of the University of Michigan football team and instilled such a knowledge of the game into the green material he had to work on that he is today acknowledged to be one of the greatest coaches in the country.

He could have renewed his contract, said to be worth \$4,000, for next season, but sacrificed this sum to become head coach at Princeton, a position not worth nearly so much and one which involves harder work and greater responsibility.

Last season's defeat of the orange and black has shown that one man is needed at the head of affairs instead of the system now in vogue. Lea was appealed to and accepted the position. In his undergraduate days Lea was one of Old Nassau's stars. He was captain in 1895 and played the position of left tackle in such a manner as to gain a place on the All America team.

Prizefighters and promoters of pugilistic contests are certainly the most optimistic of men. Although they have been hounded out of one state after another and have been denied the right to play their trade in most of the large cities, no sooner do they get the slightest encouragement or the barriers are let down ever so little than back they troop to the territory from which they were recently evicted.

No matter how slight the probability of pulling off contests, they keep on making matches as blithely as ever. If one-fifth of the bouts arranged on paper were to take place, they would tax the capacity of all the available halls in the principal cities of the country. The latest of the contests planned between the big fellows is arranged to take place at the end of this month in Louisville. Tom Sharkey and Peter Maher will be the principals, and the

the star in a revival of what vaguely is defined as a "classical comedy" next September in New York and as the likely producer of one or two new plays by American authors.

Camille D'Arville, who announced a permanent retirement from the stage on the occasion of her recent marriage, is singing in the varieties.

"The Good Judge" is the title of a new French farce by the feccud Alexandre Bisson that is expected to find



Photos by T. C. Turner, New York.

TWO TYPICAL CURLING SCENES.

The Scottish sport of curling is now played very extensively in America. The annual bonspiel of the Northwestern Curling association was recently held and attracted enthusiasts from all over the country. The picture to the left is that of Mr. George Frazier, probably the best known curler in America. He held the championship of the United States for several years and is still an active participant in his favorite sport.

PEOPLE OF THE STAGE.

"A Great Lady" is the announced title of a play written for Mrs. Langary by Lady Troubridge and B. C. Stephenson.

Henry Miller is quoted in an exchange as expressing the belief that the present so-called "romantic" fashion in the drama will be followed by a revival of interest in what he calls the "ethical" play and as citing Sardou's

"Daniel Rochat" as an exemplar of what he means. Hauptmann's latest drama, called "Michael Kramer," is said to be a failure in Germany because of its gloom, slow tempo and lack of striking incident of action. The protagonist is a cynical cripple who is hopelessly in love with a girl who is fond of another. The cripple attacks the favored one with

the intention of killing him, but changes his mind and suicides. The ending of the play consists of a soliloquy for half an hour by the dead youth's father over the coffin. It is not to be wondered at that even Hauptmann, brilliant though he be, fails to make such an incident popular.

Julie Herne, elder daughter of James A. Herne and principal actress in that actor-author's "Sag Harbor" company, is said to be engaged in the writing of

a play to be called "The Building of a Woman."

The authors of "The Village Postmaster," Jerome H. Eddy and Alice Ives, are reported to have completed a new play of rural life in New England, called "The Country Judge," and expect that it will receive a production within the present season.

It is expected that Fitch's "The Climbers" will be acted in London in the spring, but it is not thought that

Amelia Bingham will go there to play in it.

Announcement is made that Irving and Miss Terry will begin their next American tour in September in New York city in a revival of "Coriolanus," Miss Terry to play Volumnia.

"The Casino Girl," a Smith-Englander extravaganza exported to London during last summer, is to be returned to this country for a tour.

James K. Hackett is mentioned as