IF YOU ARE STAGESTRUCK;

YOU MAY AT LEAST FIND OUT IF YOU HAVE REASON TO HOPE.

But You Should Cultivate Your Talent and Not Your Self-Esteem—Disrepute That Some Actresses Bring on Others—Experts on Dramatic Schools and Actual Service.

An article in the *London Theatre* felicitates the American stage upon the revival within recent years of the old system of resident stock companies on the ground that they give training to young actors. The facts do not justify that assertion. It is true, of course, that much hard work has to be done in these cut-rate houses with their weekly changes of bill, and that the succession of rôles gives abundant variety of practice. But there is too much hurry-scurry to permit of training in the meaning of the word as the London writer uses it. These companies are made up largely of men and women whose methods are already unalterable. They are chosen with especial reference to "quick study" in order that they shall be able to memorize a character each week while performing another and spending about ten hours a day in the theatre. In some cases the leading actor or actress is relatively new to the stage, develops rapidly into positive value, but as a rule, especially out of New York, he or she is past the tuition period. The minor members are likeliest to get something like schooling out of the arduous experience. So authoritative a man as Sir Henry Irving lately derided the common belief that, back in the palmy days, the local companies of his country either gave fine performances or were very conducive to the disclosure of talent. That was in a line with what Sir Henry said on the same subject casually to the writer when here last winter. He was speaking of Charlotte Cushman.

"She was a kindly woman," he remarked, "and the first person whom I remember as having tried to put good ideas into my head when I was a tyro at acting. She was making a tour of England, and, as the juvenile man in a provincial stock company, I was cast for *Bertram* when she played *Meg Merrilies*. It was in the business of my part to take a coin from my pocket and give it to her. At rehearsal I did it mechanically. 'Young man' she said, in her deep voice, 'if you are ever to be a good actor you must learn the importance of details. Now, *Bertram* is disinherited. He isn't handing out money readily or recklessly. Yet you thrust your hand into a seemingly well-filled pocket, nonchalantly pull out a silver piece which might, for all you care, be a gold crown as well as a silver shilling, and almost disdainfully toss it into the gypsy's palm. Instead, you should feel around in your pocket, as though coins were none too plenty there, extract several, look them over in your hand, pick out the right one, and pay it out as though you felt its value to you.' That bit of schooling from Miss Cushman was more than all I had received from our stage manager in the months I had been under his direction, and it started me in a right direction. Those oldfashioned stock companies gave novices the possible chance to work their own way into proficiency, but they were in no other way educational. That was a makeshift time in the drama.

To those who are stagestruck it may be said that the born gift of making believe should not be overlooked in sizing up a person's suitability for the actor's calling. The dramatic aspirant should first find out if he possesses that natural talent of mimicry, of seeming to feel as he does not. Lacking the inherent and not-to-be acquired ability to impress himself upon others, to engross them in the subject he tries to illustrate, to impersonate clearly to them the individuals of his anecdote, to send it through their eyes and ears into their hearts and souls, he need not hope to ever become better than an ordinary player, no matter how well he may be equipped in voice and appearance. Of all who desire to become actors, scarcely one in twenty possesses the natural qualifications to warrant a hope of success in any degree. The supply of mere mediocrity on the stage is so much in excess of the demand, and the probability of distinction is so remote, that conscientious theatrical managers are reluctant to encourage even those aspirants who are outfitted with voices, faces and figures good enough for dramatic purposes. As those physical advantages do not always, with the best use that their owner can learn to make of them, enable him to become more than a commonplace performer, it is no wonder that stage experts usually refrain from holding out a probability of fame to young men and women who, perhaps, mistake a desire to act for the ability to do it.

But a writer in *Everybody's Magazine* takes another view of the subject. "Most of us have to earn a living," he says, "and the choice of work is not so much a question of fame by and by as of bread and butter right off. We might starve, or become aimless idlers, according to our circumstances, if we waited to find a way to sure success. More than a thousand persons have written to me within the past two years asking how to go on the stage. I have not felt like telling all of them not to try. I have instead advised many to go to the travelling and resident managers, especially those with companies of moderate merit and scant prosperity, and offer themselves for inspection. Possessors of good looks and the crudest abilities will, if persistent, secure a trial, if not much remuneration. But if they find that no expert is favorably impressed, they should be convinced that they are mistaken about themselves."

Young men and women who, in spite of all counter considerations, determine to get on the stage, usually hesitate how to attempt it. Shall they take a course in a dramatic school, or go at once into theatrical services as supernumeraries? The writer in *Everybody's Magazine* does not answer the question, but gives some interestingly conflicting quotations from managers and actors. Charles Frohman favored the schools. "They are the theatrical manager's intelligence offices," he said. "When he is in need of new actors he applies at the schools, and gets those to choose from who have been trained and tried out by their teachers, and whose values as to histrionic qualities have been ascertained. As to his preference for graduates of dramatic schools or wholly stage-trained actors, it is not a question of methods but of material. He does not concern himself as to what has brought about the result, but only about the result itself."

Daniel Frohman said that he regarded the school-trained actor as so much better fortified in the technique of the stage than the ordinary beginner that his progress should be more rapid. "Old actors," he reasoned, "are wont to say that the stage itself is the best training school. But the whole system of theatrical management and stage custom has changed. While there used to be fine art among the principals, there was less care in the general production of plays. But schooling does not make the actor. The training must be applied to responsive dramatic temperament, and nourished by that delicate and pervading mental quality known as dramatic instinct. Many who adopt direct connection with the stage develop quickly, but the school-trained beginner justifies some degree of security in the fact that he will carry himself well physically, will know what to do with his hands and feet and will manage his voice safely without being shown by the stage manager."

David Belasco's opinion was that, while the stage had gained greatly through the influence of the dramatic schools, it would be a mistake, in making up a company, to show a preference for their graduates over actors wholly stage-trained. But he regarded the school as an institution that is here to stay, with real advantages and influences for the betterment of the theatre. "The truly ideal cast," Mr Belasco said, "would be made of up actors who had received the benefits of both methods. The player who undertakes the real work of the stage with such an equipment as the school can give him has the better chance for success. The conditions are practically identical with those of the lawyer, the doctor, the teacher, or any other professional man. From the preparatory school he goes to the college, from college to the graduate department; from the graduate department out into the world. And it is in the real world of activity, and by virtue of its lessons and experiences, that he achieves actual failure or success. If, however, a manager were obliged to choose between the school-trained actor and the stage-trained actor, he would be more nearly safe in taking the latter. For, after all, the stage itself is the actual teacher, and no school can supply those experiences and emotions which come only from having faced audiences of all sizes and tempers and which are so necessary to the making of a thoroughly equipped player. Yet it should be remembered that the schools have done much good in the way of equipment and that their graduates possess a distinct advantage in the first struggles for recognition."

Eugene Presbrey held that the best actors of the past and present had been wholly stage-trained, and the school idea was not yet perfectly formulated, yet the novice of the future may have to show a diploma from a recognized school before he enters the profession. Ben Teal did not favor the present schools and had no faith in their practical results, though he knew they were conducted with the greatest possible integrity and the most laudable ambition. "Nothing," Mr. Teal declared, "can compare to the sunshine and showers of experience for the true culture of talent." Joseph Humphreys avowed a freedom from bias, but had a high regard for the best of the schools, and especially because they sent young men and women of breeding and education to the stage. Victor Mapes had not been able to discover that it made any difference how the elementary requisites were acquired, but his experience had convinced him that the schools inculcated a willingness to accept guidance which the other process did not. George C Tyler said: "You can't make a silk purse out of a sow's ear, and if teachers undertake that impossibility they but crowd the profession with persons whom managers are persuaded to experiment with at the expense of the public and mainly because they are cheap."

N. C. Goodwin said that he had never been helped materially by dramatic tuition, except that, of course, a competent stage manager could always suggest improvements in a performance. "If I had to choose," he added, "between a graduate fresh from a dramatic school and an actor whose training—of about equal length—had been acquired by actual practice on the stage, I should be strongly inclined to favor the latter." Mr. Goodwin said: "While I thoroughly recognize the earnestness of the work done in the schools in gaining control over the mere technique of the actor's craft perhaps more quickly than can be acquired by active practice on the stage, the latter course has the greater advantage that an actor, by appearing regularly night after night on the stage, gets to know his ropes automatically almost as a sailor does on a ship. He takes his stand on the vantage ground of practice and constant association with performers better than himself. In the storm and stress of a first night's excitement he can generally be relied on to keep a level head. The stage-fright period has long since passed him by. However talented a graduate from a dramatic school might be, I should hesitate to entrust him at first with any important part. With all his earnestness, from sheer inexperience or fright, he might ruin the scene. I have found stage-trained actors more plastic and showing a more intimate knowledge of their business than those graduates that have come under my notice. So much, however, depends on the amount of talent latent in the actor himself, I am convinced thoroughly that no teaching, however fine, can implant a power of acting. You can only develop what is inborn. All must come from within. The conception should, in order to ring true, emanate from an artist's own brain."

Richard Mansfield was very interesting with personal experience. "I travelled with small companies, and for thirty shillings a week, all over England and Scotland," he related, "and there's hardly a town or a burg or a hamlet that hasn't suffered something at my hands. I kept that up and avoided punishment for seven years and more—and I then descended upon the coast of America, and—you can tell the rest—I am not making my confessions yet. And before I ever ventured upon the stage I had knocked all about Europe, and Europe had knocked me about. I had seen and observed and suffered. It's truly awful for a man to take up the profession of acting who doesn't know how to handle a knife or fork properly! My dear wife also learned all she knows of the art in the school of experience, and I—being a bad actor, and therefore an excellent critic—taught her, and she was my greatest pupil—often admirable and always good, the best actress it has ever been my fortune to act with. I compelled her to leave the stage because she was never appreciated at her true value, and—but that has nothing to do with your subject, and is another story."

Mr Mansfield's views as to the training of actors ran in this wise: "I dare say the so-called schools of acting accomplish some little good, but the people who have come to me after studying in them have always been obliged to commence, like those who have not studied at all, on the lowest rung of the ladder, for the reason that experience alone begets confidence. The actors' school is a pretty big place. First, second and last, there is the voice—the use of it, its care and retention. Then deportment and manners. But no, I cannot go into the whole matter just now; it's much too big for me to express. There's the soul—and the heart—the mind—they've got a lot to do with the art of acting and the art of moving and swaying an audience. I never saw a creature that had never suffered or did not know the meaning of suffering act—really act. And you can't make an actor. You can advertise him and manage him and puff him and skyrocket him—sooner or later he'll come down 'a stick.' An actor is born, not made. After he's once born he can be cut and polished; but he's got to be a diamond or a ruby or a sapphire or even only a topaz to be worth the process. I'm sorry to say that lots of the material much admired to-day is only glass or even paste. Some people prefer it, but it has no lasting value; it doesn't ring true, and it can't cut glass—by that I mean triumph over the shoddy and imitation article. There seems to be a good deal of lecturing of late years by actors—in fact, some of them do more lecturing than acting. I, my poor self, have declined invitations to talk to universities. I haven't the slightest doubt it amuses the students and the professors, and everybody there gets a free, gratis entertainment; but you can lecture yourself blue and black in the face, and you wont teach anybody anything about the art of acting."

SHE INVENTS DANCES.

Original Ideas That Bring Pin Money to a Slender Young Woman.

The slender young woman balanced herself and gyrated gracefully before the mirror. Presently she stopped short and kicked spitefully at the cretonne-covered shoe box.

"It's no use," she said. "I can't test it by myself. I'll have to get the girls to come in and see how it looks when it's done right."

"When what is done right?" asked the visitor.

"Why, that new dance," said the slim woman. "Is it possible that you don't know what I've been trying to do?"

The visitor confessed her ignorance.

"How stupid!" said the slim woman.

"Whom do you mean?" retorted the visitor. "Me or yourself?"

"Well," laughed the slim one, "I don't just know who is to blame, but wherever the fault lies the result is deplorable. Here I've spent three solid weeks studying out that step, yet after all the thought and physical strength expended upon it you admit that you didn't even recognize it as a terpsichorean stunt. This is my first step of the year and judging by the inauspicious beginning I'll have to put in all my vacation figuring out new measures, if I expect to be ready for the dancing masters in the fall."

The visitor looked at the slim woman with a wrinkle of perplexity on her brow. The slim woman hastened to explain.

"I'm an inventor," she said, "an inventor of dances. I devote three or four months of each year to the production of new steps. You wouldn't believe, unless you were in a position to know, how very obtuse the masters themselves are in the matter of invention. The majority of them haven't a spark of originality, yet for the sake of his reputation each feels it his bounden duty to suggest several new dances at their annual conventions. Not being able to devise these new measures for himself, where do you suppose he gets them?"

"From you?" hazarded the visitor.

"From me, to be sure," said the slim woman. "So few new dances are accepted by the public that the layman, no matter how light-footed, has no idea of the great number of dances introduced at all of these conventions. Very few of them ever see the festive light of the ballroom but die an ignominious death right there on the convention floor. Most of these corpses are the children of my own fertile brain and twinkling toe."

"But where do you get all your ideas?" asked the visitor. "Do you work them up out of your imagination?"

"Some of them, but not all. I travel a good deal, and make a study of the folk dances in different countries. Many of my own steps are a composite of the best parts of several dances, with perhaps the addition of an original touch of my own. There isn't much money in studying out the ordinary ballroom dance. A person who has enough originality to figure out novelties for the stage is an alchemist who can turn his brain into all kinds of money. Fortunately, I am qualified to give some valuable hints to the professors of that form of the art, so all told I make at least pin money out of my inventive genius."

THEATRICAL AMUSEMENTS:

A MELODRAMA AND AN EXTRAVAGANZA NEW FOR TO-MORROW NIGHT.

No Dulness as Yet to Denote a Wane of the Season—The Pieces That Hold Over on Fourteen Stages—The Week's Revivals by Stock Companies—Plans of Some of the Actors.

The theatrical season shows little sign of waning, as this week brings two new plays with twice as many to follow within the next fortnight. One of the novelties is "The Prisoner of Algiers," a melodrama to be acted for the first time at the American to-morrow. It is by Frank Lindon, a member of the Greenwall stock company, and is a continuation of "Monte Cristo." The principal parts will be taken by Ralph Stuart Thomas J. Keogh, Lotta Linthicum, Georgia Welles, Julia Blanc and the author. After "The Prisoner of Algiers" a week will be given to "Rip Van Winkle," following which the American will close with "Kit Carson."

The other new piece to be disclosed to-morrow night is an extravaganza called "The King's Carnival" at the New York. The words are by Sydney Rosenfeld and the music by A. Baldwin Sloane. It burlesques a little of many things, principally "In the Palace of the King," "Under Two Flags," "The Climbers," and "When Knighthood Was in Flower." The cast includes Marie Dressler, Emma Carus, Dan McAvoy, Amelia Summerville, Adele Ritchie, Mayme Gehrue, Nina Farrington, Frank Doane, Florence Crosby, Louis Harrison, Harry Bulger, Laura Burt and Edna Aug.

Hoyt's laughable farce of "A Texas Steer" will be the week's revival at the Murray Hill. Henry V. Donnelly will appear in addition to all of the stock company.

The regular season of the Harlem Opera House has ended, but a minstrel performance will be given there by the Harlem Wheelmen's Club to-morrow night. Besides the first part of songs and jokes, an afterpiece called "The Zion Campmeeting" will be given.

The Waite stock company at the Metropolis will revive "The Fatal Card."

The fourteen houses with stationary plays will be only one less next week, though two will change their entertainments. The theatre that will close after Saturday is the Academy of Music. The excellent revival of "Uncle Tom's Cabin," which will celebrate its 100th time with souvenirs to-morrow, will be repeated on a short tour and then taken to Chicago for the summer. The Academy will remain closed until late in August when Andrew Mack will play his annual New York engagement there. He will probably be seen in "Tom Moore," which he is about to try in New Haven.

One more performance of "Lovers' Lane," will be celebrated by souvenirs for the women in the audience. Mr. Brady says that next Friday will be the 125th time. The play's popularity has not diminished, but rather increased, by its transfer from the depressing Manhattan to the new and attractive Republic. This is its final week.

Another last week is that of "The Prima Donna" at the Herald Square. But the theatre will not remain closed, as "The Brixton Burglary," an English farce, is scheduled for production there a week from to-morrow. Lulu Glaser has a new song in "The Prima Donna," a rather commonplace but catchy negro ditty called "The Honeysuckle and the Bee," which has made a decided success.

The last three weeks of Julia Marlowe's stay at the Criterion start to-morrow. She will act only in "When Knighthood Was in Flower" at the three extra matinées as well as the usual performances. This means that she has abandoned her intention to produce "Grierson's Way," at least for the present. Like other theatrical managers Miss Marlowe is making her plans for next season. She has announced nothing more definite than that of the plays available, she has reduced the choice to one of three.

Amelia Bingham has settled that question by her contract recently made with Haddon Chambers for a comedy to be produced in January. In the meantime many other cities are waiting to see "The Climbers," which will stay in New York until warm weather drives it out. Only Clara Bloodgood of Miss Bingham's present company will be missing next season.

Henrietta Crosman has three plays under consideration to follow "Mistress Nell." One is by George C. Hazelton, Jr., author of that comedy, and the others are by Evelyn Greenleaf Sutherland. To-morrow evening's performance of "Mistress Nell" will be its 150th in New York, though only its seventeenth at Wallack's. The others were given at the Bijou and the Savoy. Souvenirs will mark the record.

The cast of "Diplomacy" will supply the leaders for no less than three companies next season. William Faversham will be a star in "The Second in Command" here, and Jessie Millward equally prominent in "In the Palace of the King" in England. Margaret Anglin and Charles Richman will head the Empire company, for which a play has not yet been selected. "Diplomacy" will stay a few weeks more at the Empire.

Blanche Bates will remain in "Under Two Flags" next season. Her tour will start in San Francisco, where she made her earlier success as leading actress of the Frawley stock company in a repertory, from Ibsen to McNally. No limit has been set to the stay of the Ouida drama at the Garden.

Ethel Barrymore will be faithful to "Captain Jinks of the Horse Marines" at least half of next season, long enough to visit the principal cities that her short tour before coming to New York didn't include. She may return to the Garrick in February, in a new play. It has been about decided, though, to give "The Wilderness" to John Drew instead of Miss Barrymore.

William Collier will remain in "On the Quiet" all next season. It is not likely that he will go to London to appear in the piece there, which is regrettable, as so fine a comedian would do credit to our dramatic art. He has never appeared more advantageously than in this piece. It will stay at the Madison Square until summer.

It is unusual for the Grand Opera House to figure among the hold-over theatres as it does this week. Anna Held has made an exceptional success there and so her manager bought off the company that had been booked for this week. The extra time will, of course, be devoted to "Papa's Wife."

Chauncey Olcott says that when he has finished his present engagement at the Fourteenth Street he will not visit New York professionally again within a year. "Sweet Iniscara," the latest and last of his several revivals, will be continued for the rest of his stay, two weeks. He will use "Garrett O'Magh," on his tour which will start so early as July 22, in San Francisco, where he has not appeared recently.

The contract continuing "Florodora" through the summer at the Casino has a clause requiring the farce to stay there as far into next season as it pays. This may interfere with the production of the new De Koven and Smith piece by Anna Held in September. Two companies will play "Florodora" next season, one headed by Edna Wallace Hopper, who will do no more than she does now, but will be advanced to the position of star.

James T. Powers is not among the actors who have to decide about next season, as his plans are settled. He will stay in "San Toy" until the end of its term at Daly's, which seems likely to last far into the summer. Early in September he will start in there with "The Messenger Boy," playing the principal farcical rôle.

With full-length plays as the principal numbers at all the Proctor theatres, vaudeville is closely intermingled with the legitimate drama. The Paultons' farce of "Niobe" will be revived at the Twenty-third street house, with "Jack's Uncle," by Arthur Macklin as a curtain raiser. Among the vaudeville specialists to appear between acts will be Jess Dandy, Hebrew parodist; Allen J. Shaw, coin manipulator; the Lozelles, aerialists, and the kalatechnoscope. A vaudeville bill has been arranged for to-day.

The start of the Proctor stock company at the Fifth Avenue will be made to-morrow with "The Woman Hater," a farce that the late David D. Lloyd wrote for the late Roland Reed. Clifford and Huth, and Hart and DeMar will head to-day's performance.

The "Beaux and Belles" octette is the new thing of especial interest in the bill at Keith's. The Cragg family of acrobats, who arrived Thursday from Europe, will also be prominent in the list that includes Mary Dupont in "A Visit to Aunt Martha," Mr and Mrs. Keley in Abe Hummel's "In Trust," the Willis family, Ward and Curren, the Brooks brothers and Edward Boyle.

A very fine vaudeville programme is promised for this evening at Keith's. The performance will be for the benefit of the Jacksonville sufferers.

Woolson Morse's musical farce of "Cinderella at School" will go to the Fifty-eighth street Proctor house to-morrow. J. H. McCann, concertina soloist; Arthur Barry, singer; the Mathieus, jugglers, and other specialists will appear before, after and between the acts of "Cinderella at School." A variety show will be given to-day.

One section of the Proctor stock company will go to the 125th street theatre to enact "Confusion," and "In Honor Bound." The music of Musical Dale, juggling of Max Cincinnatti, the acrobatic dancing of the Althea twins and the kalatechnoscope are some of the specialties here. Jess Dandy will head to-day's bill.

Homer Lind will head the bill at the Brooklyn Orpheum. He will take the chief part in a musical version of the famous comedy of "Gringoire." Clayton White and Marie Stuart will appear in "Dickey." Others in the bill are Ralph Johnston, cyclist; the Quaker City Quartet; Fred Niblo, monologist; the Nevarros, acrobats; Bessie Lamb, singer; Bruno and Russell, singers and dancers, and Aurie Dagwell in operatic selections.

Mr. and Mrs. Mark Murphy in "The Seventh Son" are the headliners at Pastor's. Other announced entertainers are Belle Stewart, Julian Rose, Tenley and Simonds, Fiske and McDonough, Louise Darce and Ascott and Eddie.

Joseph Hart and Carrie DeMar will head the week's bill at Hurtig and Seamon's. Lillian Burkhart and Edward Hayes in short plays and Zelma Rawlston in male impersonations are among to-night's entertainers.

Vaudeville will be resumed at Koster & Bial's to-morrow under the new direction of Wright Huntington.

Among the new moving pictures at the Eden Musée this week are illustrations of the recent English intercollegiate races. Vocal and instrumental concerts and wax figures are the other diversions there.

Ted Marks's last Sunday vaudeville show at the Grand Opera House will be given to-night and will be solely for his benefit. He promises a good bill.

MUSIC AND MUSICIANS.

The decision to use the Metropolitan as a music hall during the eleven weeks to precede the opening of the opera season on the third Monday in December is a victory for the Maurice Grau Opera Company over the stockholders of the Metropolitan Opera and Real Estate Company, who did not want to see the building used for such a purpose. But as these directors would not release Mr. Grau and his company from giving the required season of opera, and consented to modify the contract only by reducing the required number of weeks, the Maurice Grau Opera Company took advantage of its privilege to rent the building to any tenant who could pay the rent. This latest attempt to utilize profitably the large auditorium will be regarded with interest. An English opera was once formed for that purpose, and now ballet and spectacle are to be tried on a large scale. It is difficult to find the right kinds of occupants for the theatre, else one enterprising manager never would have arranged a prizefight there for the lamented but terrible Turk.

The Bach Festival at Bethlehem, Pa., promises to be a complete success. The sale of seats has already been large enough to justify the enterprise of the choirs that are to take part. The soloists will be: Sopranos, Mary de Moss, Sara Anderson and Marie Zimmermann; tenor, Nicholas Douty, and basses, H. G. Scott and Arthur Beresford.

Andrew Carnegie, who accepted the Presidency of the Philharmonic Society before sailing for Europe, was formally elected last week. His election will make no change in the policy of the society, which has no intention of giving concerts in other cities, and will at the utmost increase somewhat its number of New York concerts. E. F. Hyde, who resigned, was the President of the society for thirteen years. F. Bergner, who has been on the Board of Directors for fifty years, resigned in favor of G. Dannreuther. The other officers elected were Richard Arnold, Vice-President; August Roebblen, Secretary, and F. Schultz, Treasurer. Emil Paur was of course reelected conductor by an overwhelming majority. Josef Hoffman will be the soloist at the first concert next fall.

The Metropolitan Opera and Real Estate Company reelected its Board of Directors last week. They are Samuel D. Babcock, George F. Baker, George S. Bowdoin, George G. Haven, Adrian Iselin, A. D. Juillard, Luther Kountz, D. O. Mills, J. P. Morgan, H. A. C. Taylor, H. McK. Twombly, George Peabody Wetmore and William C. Whitney.

Emma Eames's refusal to create one of the rôles in the new Shakespearian opera by Villiers Stanford has been criticised, but the prima donna feels that she has done her duty by young or inconspicuous composers and does not think that she should be expected to study works to be sung two or three times at the utmost. Mme. Eames has indeed sung in a number of new operas, as a glance at her répertoire will show. The fact that she sang most of these untried works at the beginning of her career when she probably could not help herself does not damage the authenticity of the record. The second rôle she ever sang was *Colombe* in the first production of Saint-Saens's "Ascanio." She followed this with the title rôle in Nux's "Zaïre." Of course neither of these rôles has been of the least use for her since that time, nor has the part of the heroine in Bach's "The Lady of Longford," which she sung during her first London season. Another London experience of the same kind was to create in De Lara's opera "The Light of Asia" the part of *Yasodhara*, which she will in all probability never sing again. Mme. Eames studied for five months the leading rôle in Cesar Franck's "Ghiselle" to sing the opera two or three times at Monte Carlo. In New York she sang for the first time *Charlotte* in "Werther," *Mrs Ford* in "Falstaff" and *Ero* in "Ero and Leandro." So the American soprano seems to have done her duty in the matter of new operas although they do think in London that she could have sung *Beatrice* in "Much Ado About Nothing." Mme Patti never in her life created any important part in a new opera and always refused to do so. Mme. Sembrich never created but one rôle in her life and her one experience did not encourage her to repeat the attempt. Once at Monte Carlo, in 1884, she sang *Amy Robsart* in De Lara's opera of the same name. Mme. Melba has added to her répertoire few new rôles in unknown operas. She sang at Covent Garden in a revival of Goring Thomas's "Esmeralda" and in Bomberg's "Elaine," which she repeated here at the Metropolitan.

Lilli Lehmann has recently been singing in "Fidelio" at a private theatre in Berlin and her voice is said to be remarkably fresh and sonorous. Emil Fischer was the *Rocco*. Mme Lehmann used to be an admired *Marcelline* at the Royal Opera years ago. Marie Renard, who retired from the Imperial Opera in Vienna last autumn, is to marry the Count Kinsky, who has been devoted to her for years. He has just been divorced from his first wife, a Hungarian of noble family. Albert Stritt, well known here in the days of the Seidl regime, has been for some years stage manager at the Vienna Opera and is now to retire and teach operatic acting in Dresden. Mme. Klaus of Prague is to sing this season at Covent Garden for the first time. She will be heard in "Tristan und Isolde" with M. Van Dyck. Her husband is a barytone in the same company. Angelo Neumann is giving a Verdi cycle with her company of Italian singers at his theatre at Prague. Strauss's posthumous ballet, "Cinderella," has just been given in at Berlin.

Georges Hue's opera, "The King of Paris," has just been sung at the Opéra in Paris twenty-two years after it was written. It was in 1879 that M. Hue won the Prix de Rome and nothing of his beyond a one-act operetta sung in 1881 has hitherto been performed in public. M. Hue has had better fortune than some of his colleagues. M. Bourgault-Ducoudray had to wait twenty-nine years after winning the prize before his first opera was sung. Hue's new work made little impression and was dismissed with the customary phrases of politeness. It is in three acts and four tableaux. The scenery and costumes came in for more praise than the work of the composer or librettist. Alfred Bruneau's "L'Ouragan" has at last been sung at the Opera Comique, and in spite of a complete failure of parts of the third act, the opera as a whole made a deep impression. The "Messidor" of Bruneau and Zola was sung the other day in Frankfort, the first time in Germany. Its success was not sufficient to make it seem probable that the work will be frequently performed.

AN OMAR KHAYYAM INCIDENT.

Resentment at a Singer's Blunder Expressed by a Woman in Verse.

At a recent performance of "In a Persian Garden" before a Brooklyn Institute audience the basso soloist essayed to sing the couplet:

The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

He persisted in singing "The leaves of life 'keeps' falling one by one," very much to the annoyance of a woman who is a Fitzgerald-Khayyam worshipper, and keenly critical of those who attempt to interpret the old poet of Persia. Finally, irritated beyond patience, she took a pencil from her bag and on the margin of her programme wrote:

"The Leaves of Life *keeps* falling"—far away—
Some dust that once knew Grammar stirs to-day;
And daisies, growing on Fitzgerald's grave,
Creep off—and think it is the Judgment Day!

OFFICIAL VIEWS OF EGGS.

THEIR VALUE AS FOOD DISCUSSED IN A FARMERS' BULLETIN.

Tests for Fresh Eggs—The Color of the Shell Immaterial—Methods of Cooking Eggs—Selling Eggs by Weight Recommended.

The United States Department of Agriculture, believing that the people of these United States do not know how good for them are eggs as food, has issued Farmers' Bulletin No. 128, entitled "Eggs and Their Uses as Food." It is by C. F. Langworthy, Ph. D.

Mr Langworthy in his introduction enumerates the sorts of eggs from goose eggs to shad roe. Attention is called to the fact that there are two broad subdivisions into which eggs may be divided: those from which the infant bird comes partly fledged and to a degree able to care for itself, as do chicks of the common hen, and those from which the babies issue naked and helpless against the assaults of hunger and cold, except as they are protected by their parents, as in the case of sparrows and most of the smaller birds of the air.

More nutritive material is needed in the first sort of eggs than in the second, of course, because a great deal more of the youngsters' life is developed inside of the eggs.

According to the best information of the author, there is very little difference between the eggs of different breeds of chickens. The color of the eggshell, notwithstanding a decided opinion to the contrary, has nothing whatever to do with the contents. In many experiment stations in many States there have been careful analyses to show that white and brown shelled eggs have the same nutritive qualities, if the hens which laid them have been equally well fed.

Eggs are classed as among the most nutritious of food stuffs. They contain more water than cheese, but are more concentrated than milk or oysters. It is true that the flavor of eggs is affected by the food of the hens in some such degree as the flavor of milk is affected by the pasturage. That is the reason why eggs that are perfectly fresh may not seem fit to be used for any other purpose than the polishing of the soles of shoes in factories.

"Experiments in the digestibility of eggs show that hard-boiled and fried eggs required 3½ hours for digestion, soft-boiled eggs required 3 hours, roasted eggs 2¼ hours, raw eggs, not whipped, 2 hours and raw eggs, whipped, 1½ hours. It has also been established that from 93 to 97 per cent. of an egg that is eaten is digested. Hard-boiled eggs will almost always produce more disturbance of the even tenor of the way of the digestive organs than soft-boiled eggs. Tea, coffee and cocoa retard the digestion of eggs, but coffee retards the process less than the others."

In the bulletin the following directions are given as to the preparation of eggs as food:

"The following methods of preparing soft-cooked and medium-cooked eggs have been found to give uniform results in laboratory tests at the University of Illinois: Using a granite-ware stewpan of one quart capacity, one pint of water was heated over a gas flame; when the water boiled the gas was turned off and an egg which had been kept in a refrigerator was dropped into the water. Without disturbing the vessel it was covered closely and the egg allowed to remain in the water six minutes. It was then soft-cooked. As shown by tests, when the egg was dropped into the water, the temperature fell almost at once to 185 degrees Fahrenheit and then slowly to 170-171 degrees Fahrenheit. If the egg remained in the water eight minutes it was medium-cooked. In this case the temperature of the water at the end of the cooking period had fallen to 162-164 degrees.

"Poached or dropped eggs are removed from the shell and then cooked in water. Thudichum recommends the use of salted water to which a very little vinegar has been added. The reason for this is perhaps that acetic acid (vinegar) tends to precipitate albumen; that is, to prevent a loss due to some of the egg being dissolved in the water. Flavor may also be one of the objects sought.

"Fried eggs are generally cooked in a flat pan in a little hot fat, oil or butter, and may be either soft or hard, according to the length of time employed in the process. Eggs are also occasionally baked in much the same manner that they are fried.

"The omelet is generally regarded as one of the most appetizing forms in which eggs can be served. It consists of the beaten egg with a little milk, water and cream or melted butter added, quickly cooked in a little fat or butter in a suitable pan and folded over so that it may be turned out of the pan in a half round form. Some cooks insist that the best omelets are made by using hot water instead of milk or cream. The hot water is stirred into the egg yolk in the proportion of one tablespoon to an egg.

"Scrambled eggs resemble an omelet in method of preparation, but no effort is made to preserve the characteristic form and appearance of the omelet. Generally speaking, lightness is desired in the omelet and thorough mixing in scrambled eggs. The former is secured by beating, the latter by stirring. Omelets are also made by the addition of various materials, such as parsley, jams, &c.

"The uses of eggs for other purposes than food are numerous. Large quantities of egg white are used in the manufacture of albumen paper for photographic purposes, and the egg white and yolk and products made from them are very important in the manufacture of many different articles."

The washing of new laid eggs greatly impairs their keeping qualities. According to Seibel a new laid egg placed in brine made in the proportion of two ounces of salt to each pint of water will at once sink to the bottom. An egg one day old will sink below the surface, but not to the bottom, while an egg three days old will swim just immersed in the liquid. If more than three days old the egg will float on the surface and if more than two weeks old the shell will barely dip in the water.

As to the methods of preserving eggs the only one that the Department seems to think worthy of any great attention is that of coating the eggs with water-glass. Water-glass is the popular name for potassium or sodium silicate. It is a thick syrup, in the form for which it is sold for commercial uses. It is sold wholesale for as little as one and three-quarter cents a pound in carboy lots. One part of the syrup is dissolved in ten parts of water. The eggs are coated with this solution. There is also a water-glass powder soluble in water. One gallon of the solution is sufficient for fifty dozen eggs if they are properly packed.

The statement so frequently made by housekeepers that eggs at 25 cents a dozen are cheaper than meat is true in one sense. Not, of course, with reference to the total amount of nutrients obtained for the money expended, but because a smaller amount of money is needed to furnish the meal. That is to say, whereas at least one and a quarter pounds of beefsteak, costing 25 cents, at 20 cents a pound, would be necessary to serve five adults, in many families five eggs, costing 10 cents, at 25 cents a dozen, would serve the same number and probably satisfy them equally well. If the appetites of the family are such as to demand two eggs per person, doubling the cost, it is still 20 per cent. less than the steak. Many persons eat more than two eggs at a meal, but the average number per person, it is believed, does not generally exceed two in most families. A hotel chef is authority for the statement that at least one-half the orders he receives are for one egg. Frequently when omelets, soufflés, creamed eggs and other similar dishes are served in place of fried, poached or boiled eggs or meat less than one egg per person is used.

It is suggested that the most needed reform in the egg business is that the eggs should be sold by weight and not by number. Eggs vary so much in size that the numerical terms of sale often are unjust to either the merchant or to the consumer.

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MEMORIES OF A FAMOUS PLAY.

Milestones in the History of Sardou's "Diplomacy" as Produced in This Country.

"There are some interesting reminiscences suggested by 'Diplomacy' to the person interested in stage history," said a theatre goer who reverts fondly always to what are called the "palmy days of the drama," "for the play to New Yorkers suggests above everything else the highest point reached in its later days by the Lester Wallack stock company. Possibly in 'The Shaughran' the actors came up to as a high a standard, but for most of us who knew and loved all the plays of that time, none other seemed quite as satisfacting as this Sardou piece.

"Of the actors who played in the first performance of Sardou's piece at Wallack's on April 1, 1878, Harry J. Montague was the first to die. His life ended suddenly in San Francisco within a short time. Lester Wallack and Mme Ponisi, W. R. Floyd and J. W. Shannon are dead and Charles Coghlan, who was probably the greatest of *Henrys*, appearing first in a subsequent revival of the play, died two years ago. Pearl Eytinge acted the small part of *Mion* in the first performance of the drama. Frederick Robinson, who was frequently seen afterward as *Orloff* later returned to England to live and appeared there in some of Sir Henry Irving's productions at the Lyceum. Maud Granger, then a young and beautiful woman, is still acting and Rose Coghlan, the original *Zicka*, got $100 the other night for reviewing the Empire performance for a yellow journal.

"It was not alone in New York that 'Diplomacy' made stage history. When in 1879 'Diplomacy' started on its travels through the country, it was played by a group of actors who subsequently achieved fame. Maurice Barrymore and his wife, Georgie Drew, Frederick Warde, Ellen Cummins and Benjamin Porter had the leading rôles. Maurice Barrymore was then a handsome, youthful hero, probably no better looking than he was two years ago in 'Vanity Fair,' but by long odds the handsomest man on the American stage. He played *Julian*. Frederick Warde, who was also a very personable actor, was *Henry*. Georgie Drew was not a beautiful *Dora*, because she never possessed physical loveliness at any time in her career, and Ellen Cummins at that time giving promise of a career which was not subsequently fulfilled, made an admirable *Zicka*. Benjamin Porter until his murder in Texas acted *Orloff*. It was that tragic incident in the travels of the company which was supposed to have so affected Miss Cummins's nerves that her career was spoiled.

"It was in March, 1879, in a Texas town that Mr. Porter was murdered by a ruffianly Marshal and for several years afterward theatrical companies avoided that region, especially as the murderer, Jim Currie, was acquitted. Maurice Barrymore was wounded in the arm in the struggle and for several weeks afterward played *Julian* with his hand in a sling. Ellen Cummins had been the leading actress at Macauley's Theatre in Louisville, and attracted there the attention of Edwin Booth, who brought her to New York to play *Cordelia* in one of his New York productions of "King Lear." Maurice Barrymore had before that time been a member of Augustin Daly's company in New York, and had there met Georgie Drew, to whom he was subsequently married.

"During that first season of the play's first travels through the country it did not make the expected impression, although it was admirably acted by as promising a group as could well have been found at that time. In those days travelling companies had just begun to take their place in theatrical matters and supplanted the old stock organizations that had previously supported the visiting stars who came to act in these cities. The public did not take kindly to this change at first, so the play did not make its expected impression.

"Times have changed since these early days of Sardou's play and nothing in the present performance makes me realize that so clearly as Mr. Faversham's consciousness of his brand-new clothes, in contrast with the quiet, nice distinction of Lester Wallack and in a greater degree of Charles Coghlan. That one difference tells the story as no other part in the history of 'Diplomacy' does.

DECISION OF THE
UNITED STATES CIRCUIT COURT
SUSTAINING
Lalance & Grosjean Mfg. Co.'s Label.

This label was originated and is used by us to distinguish our ABSOLUTELY PURE
AGATE NICKEL-STEEL WARE
from other goods containing either
ARSENIC, LEAD OR ANTIMONY
in the enamel coating.

The Court, limiting its decision to the use of the label only, rules as follows, under date of April 15, 1901: "Complainants may take a preliminary injunction against the use of the labels, Exhibit G (of the National Enameling and Stamping Co.), or of any similar labels which, by the collocation of size, color, shape, spacing and lettering may present as close a resemblance to complainant's label, Exhibit F (Lalance & Grosjean's Agate Nickel-Steel Ware), as do the said labels, Exhibit G (on Granite Ware)."

NOTICE TO THE TRADE.

The trade is hereby notified that any sales of the so-called "Granite Iron or Steel Ware" under labels like our rectangular labels referred to in above decision is a direct infringement of our rights as established by the above adjudication and entitles us to claim damages.

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