THE QUIET DRAMATIC METHOD

THINGS TO ILLUSTRATE IT IN THE ACTING OF A PLAY.

Henry Miller's Audacious Irishman Not Obstreperous—A Fellow Who Goes Around a Table to Reach a Girl Close by His Side—Imitation Jollity.

When the author of a play has written enough matter to fill about three hours in the acting, and has tied and untied all the true-lovers' knots, there still remains the question how to get the pair together for matrimony. The last obstacle to the union has been removed, and the curtain must fall in a minute or two, but the two have not yet been brought actually into each other's arms. The audience is already rustling for departure. Its attention cannot be regained unless something unusual is done. Louis Evan Shipman's device at the end of "D'Arcy of the Guards" is ingenious. The hero has been wounded by the heroine and his right arm is in a sling. He has wooed her in vain, but now she is ready to yield. He remarks that he is disabled for military service, and her reminder that he is still capable for gentler duty is conveyed in the naïve reply: "Well, I left you one arm." The actor and the actress stand side by side, facing the audience, with their backs to a table, and the man's wounded arm next to the girl. In real life he would instantly play the devilfish and gather her in with his single available tentacle. Fortunately for dramatists, things do not have to be really natural on the stage to look as though they were. Mr. Shipman makes his hero saunter around the table, approach the heroine from the other side and give her a half hug with his left arm. The audiences at the Savoy are amused by the manœuvre and laugh heartily till the curtain is down.

The most successful portion of this only new play introduced here last week in English is not the one in which the hero, an officer of the British army, receives his wound from a Philadelphia maiden, who is trying to convey information to Washington at Valley Forge, although that episode causes a stir at the climax of an act. A preceding scene of smoking, drinking and singing by redcoated officers makes the deepest as well as the happiest impression. The result is ascribable partly to the agreeable solo voice in the ballad of "Sally in our Alley" and the chorus voices in tuneful harmony, but more yet to the actors' counterfeit of good humor drawn from long clay pipes and a capacious punch bowl. Every man of the eight enters into the spirit of the revelry in a way to suggest that the beverage is not cold tea, but something that cheers and does inebriate. But nobody gets drunk. All are nicely and neatly exhilarated. Every one seems to have his own Sally in some alley that he sings to, and his heart melts with the punch, his soul floats with the smoke, and his face beams with the fire from both pipe and glass. Any stage director will tell you after he has seen this representation of polite carousal, that it is the result of much care and skill.

Henry Miller, who acts the hero in "D'Arcy of the Guards," does not strive for conspicuousness in that genial assemblage of the regiment's officers. He is one of the two who sit with their backs to the audience, and their acting is pantomimic. Mr. Miller is at no point in the play insistently forward. His performance is delightfully untheatric. From the lightness of his Irish accent through the Irish ardor and audacity of his courtship and even to his physical struggle with the girl spy he mounts no stilts and rises to no buncombe. He gives an illustration of naturalistic acting that Mr. Sargent and Mrs Wheatcroft should send their pupils to see. It is in accord with the simplicity of Mr. Shipman's comedy and is excellent dramatic art. It is of a kind to be appreciated by a large proportion of the people who go to Broadway theatres, but will its quietude answer the purpose of popular entertainment in houses where the gallery demands noise, and even the parquet is not averse to heavy emphasis? Few actors like to resist the demands of their audiences. Hardly any of them can afford to. When Mr. Miller goes to Kankakee and Kokomo won't his *Major D'Arcy* speak louder, move more aggressively and strike poses of "chesty" heroism?

There was a trace of sense in the foolishness of the recent London newspaper article which said that English actors return from the United States regretably coarsened. But the same deterioration is observable when they get back from travel through Great Britain or its foreign provinces. The change is not wrought in Philadelphia, Boston or Chicago any more than it is in Manchester, Liverpool or Edinburgh, unless the actor plays in the cheaper-price theatres. No doubt our two Frohman stock companies, during their rehearsals for "The Wilderness" and "Frocks and Frills," have had to be quieted down from the demonstrativeness engendered by journeys across the continent with even such fine pieces as "Mrs. Dane's Defence" and "Lady Huntworth's Experiment." The London writer illustrated his point with Lily Langtry and the Kendals, who surely did roughen their art while in this country, and Wilson Barrett, who went back as he had come, a robustious ranter. But those were exceptional cases. Henry Irving and Ellen Terry, not members of the quiet school anyway, strike the same key in London and New York that they do in smaller cities, and part with no merits in the process of getting our dollars.

The thing not usually thought of by those who enjoy the Eleanora Duse methods as opposed to the Sarah Bernhardt turbulence is that the Italian actress brought no new method to our stage. Jefferson became a favorite here without forcing a word or straining a muscle, at a time when Burton was yelling and jumping. Booth's fame as a tragedian grew without [illegible] before Forrest's had waned in [illegible]. Stoddart and Mrs. Gilbert [illegible]

[illegible] Interesting Claim

[illegible]

MUSIC AND MUSICIANS.

The question of Maurice Grau's retirement from the management of the Metropolitan Opera House was under discussion. He had just received three telegrams from as many cities telling him of the changes in programme made necessary by the illness of various singers.

That led him to say that he would certainly retire from active management one year from next April when the contract of the Maurice Grau Opera Company with the Metropolitan Opera and Real Estate Company comes to an end.

"I am not a beautiful woman," the impresario said, "but I reserve the right to change my mind if I want to. So I may change it when the time comes. But now I expect to carry out my plan of retiring after the close of one season more.

"There are to be no more road tours. The profit is large when the singers appear, but the risk is too great. The question of a seventeen-week répertoire in New York is also difficult to arrange; and the directors of the opera house will be able to find somebody else that can give them the kind of opera that they want.

"It is the kind they have had in the past, but I am tired of the work of providing it. The stockholders should bear the entire financial risk of every season. They are able to do it, as there are among them enough rich men to assume such a responsibility without feeling it. The Maurice Grau Opera Company should not have to bear the risk.

"The directors of that company want me to retire. They are my friends and want to see me relieved from the work of conducting the opera seasons here under present conditions. So I intend to get out as I am weary of the great responsibility. But I reserve the privilege of changing my mind when the time comes."

Bessie Abbot, the American girl who recently appeared at the Paris Opéra as *Juliette* with success, is to sing the music of the *Forest Bird* in the forthcoming performance of "Siegfried" at the National Academy of Music in Paris. The opera has not yet been heard owing to the indisposition of Jean de Reszke. Others in the performance will be Mme. Ackte and M. Delmas.

Mme. Nordica is to sing next autumn in England. She will be heard in concert and at the various musical festivals. Her husband, Zoltan Doehme, is to make his appearance in opera at Treves in Germany during the present season.

Mme. Sembrich has added *Mimi* in "La Bohème" to the number of new rôles that she will sing during the present season at the Metropolitan Opera House. She will also be heard as *Elsa*.

Mme. Ternina, who has not yet been heard here as *Ortrud*, although she has frequently sung the part abroad, will appear in it here during the winter. She may also sing *Leonore* in "Il Trovatore."

Ignace Paderewski, whose patriotism has before this time interfered with his success, recently played in Bremen after he had given the receipts of his concert in Posen to the fund for the Wreschen school affair, and was heard by a small audience. It was his first appearance in a German city after the Polish demonstration in Posen and the absence of the public was thought to express its feelings toward the pianist. The next day he played in Dresden for the King of Saxony. Paderewski is said to be in very poor health. He will leave for this country in January.

A scholarship in memory of the late Col. Mapleson is to be established at the Royal Academy of Music in London of which he was at one time a pupil. The fund will be raised by subscription and by an operatic concert to be given by singers who have appeared under his management.

Richard Strauss is a man of triumphs in these days. His opera "Feursnoth," a symbolical work based on an old legend, has been sung with great success in Dresden and accepted by half a dozen other German opera houses.

The title is scarcely to be translated into English, but "The Need of Fire" might best paraphrase it. The composer calls the work a "song poem," and it is said to possess most of the qualities of his orchestral compositions.

Ernest von Wolzogen has founded his libretto on the old Dutch tale of the maiden who, when her lover came to visit her and was dragged up to her window in a barrel, tied the rope fast when he was half-way to the top and left him swinging there until the next day, when the villagers saw his plight and took him down. The German adapter departs from the old story at this point and introduces the "need of fire" in his own way.

The injured lover consults a sorcerer who extinguishes all the fires in the town—Munich is the scene of the opera—until the inhabitants suffer from the lack of fire and light. But when the maiden, full of repentance, opens her door to receive her lover, all the lights in the town are again aglow.

This scene, which is said to be wonderfully reproduced, in the orchestra, is the climax of the opera, which is in one act. Frankfort and Vienna are to hear it next.

It is proposed to increase the subsidy of the French national opera house to $240,000 from $160,000. A new concert hall is also to be built for the Conservatoire.

Meyerbeer's "Robert le Diable" was recently performed at the Paris Opéra in honor of its seventieth birthday. It was sung there first in 1831.

The recent revival of "Iolanthe" at the Savoy Theatre in London came nineteen years after the first performance of the work. At that time Miss Fortescue, who was jilted by Lord Garmoyle, was in the company and Courtice Pounds was in the chorus. Charles Manners, who now has an English opera company that performs "Tristan und Isolde," was in the chorus of a comic opera company singing "Claude Duval" and made his first appearance in a part in this opera. The activity of W. S. Gilbert in preparing the revival was answer enough to the recent charges that he is a dying man.

Gabriel Preyer, the intimate friend of Schumann and a friend of Beethoven, died recently in Vienna at the age of 92.

Susan Strong is to sing in London in concert next month. Angela Anderson, who is engaged to play in several London concerts, recently appeared there with great success at a Newman concert. She is to play later in Berlin and Leipsic.

The official announcements of the next Bayreuth season have reached this city. Seven performances of "Parsifal" will be given, with two complete cycles of "Der Ring des Nibelungen" and five representations of "Der Fliegende Holländer." The festival will begin on July 22 and end on Aug. 20.

The following extract from the [illegible] shows how necessary it is for the authorities to do all in their power to stay the loss of interest in the performances: [illegible]

All Intelligent Women

[illegible] Society and fashion are leading features.—Adv.

THEATRICAL PERFORMANCES.

A WEEK OF INTEREST IN NEW DRAMATIC MATERIAL.

Charles Frohman's Empire Company to Reappear in "The Wilderness," by Henry V. Esmond, and Mrs. Leslie Carter in "Du Barry," by David Belasco

The Christmas week will be full of dramatic presents and several of them promise unusually well. The return of Charles Frohman's stock company to the Empire is always a joy to a large public, and, therefore, a hearty audience will probably greet it to-morrow. Margaret Anglin will be technically new as the leading actress, although she practically held that position last year in "Mrs. Dane's Defence" and "Brother Officers," and Charles Richman will be the leading actor. Among the familiar members of this company Mrs. Thomas Whiffen, Margaret Dale, W. H. Crompton, E. Y. Backus, George Osbourne, Jr., Frank Brownlee, Ethel Hornick and Lillian Thurgate will have parts in the first play. Mrs. W. G. Jones, Kate Pattison Selton, Lawrence D'Orsey and William Courtenay will be the recruits. The first play will be "The Wilderness," by Henry V. Esmond, who wrote "When We Were Twenty-one," "My Lady's Lord" and "The Courtship of Leonie." It is a sentimental comedy and had a long success at the St. James in London last season. George Alexander played the part there that Mr. Richman will have here, and the author's wife, Eva Moore, was Miss Anglin's predecessor. The action starts in a Bond street tea room and ends in the country. The story is of a girl who imagines herself in love with a man who won't marry her because neither has money, and finally weds a baronet for his wealth, in the end really falling in love with her own husband.

One of the theatrical events of the season will come on Christmas evening, when Mrs. Leslie Carter will reveal herself in a new rôle, and a new drama by David Belasco will be introduced. Mrs. Carter, in her ten years on the stage, has appeared in only four parts, the first in a play that was a complete failure, "The Ugly Duckling." That reduces the public knowledge of her to what it has formed from seeing her as *Miss Helyett*, in which she was pleasing; as *Maryland*, in which she was excellent, and as *Zaza*, in which she proved herself a great genius. From the descriptions that have come from Washington and Baltimore, "Du Barry" seems to give her much such a part as *Zaza*. In five acts Mr. Belasco has fashioned a drama that shows the historic Mme. Du Barry in many dramatic but few faithfully historic phases. The production is said to be on a scale of magnificence almost unequalled in the history of the stage. The Criterion will remain closed two nights to give time for scenery rehearsals. The cast will be unusually long, among its principals being Charles A. Stevenson, Campbell Gollan, Hamilton Revelle, Claude Gillingwater, Frederick Perry, Walter Belasco, Dora Goldthwaite, Blanche Sherwood and Helen Robertson, a promising lot.

David Warfield, having firmly established himself as a star in Broadway, will start his tour in "The Auctioneer" at the Harlem Opera House. The same company that was organized by David Belasco and took part in the run at the Bijou will go on the tour.

May Irwin will start a four weeks' engagement at the Bijou to-morrow evening with "The Widow Jones," in which she made her début as a star actress six years ago. This farce, by John J. McNally, presents Miss Irwin more entertainingly than any she has since had. She will have some new songs to add to the old ones.

The glass-inclosed auditorium on top of the New York Theatre will be opened to-morrow night as the New York Winter Garden. A new burlesque, "The Supper Club," by Sydney Rosenfeld, will be acted, including Virginia Earle, Thomas Q. Seabrooke, George Fuller Golden, Ada Lewis, Toby Claude, Josie Sadler, Alexander Clark, Nina Farrington, Vera Morris, Adele Archer, John W. Ransone and others. The music is by Sloane, Penn, Edwards, Cole, Johnson, Jerome and Black.

A new melodrama to be presented to-morrow at the Metropolis is called "At Cripple Creek" and is by Hal Reid, who has had some success in his line.

Only two of the Proctor stock companies will play in New York this week. One will come to the Harlem theatre with the old Daly farce of "The Last Word," with Adelaide Keim and Walter Seymour in the Ada Rehan and John Drew rôles. Among the vaudeville specialists between the acts will be Charley Case, Torcat, Mason and Francis and the Madcap Trio.

Although "The Still Alarm" will be the principal thing at the Fifth Avenue one of the vaudeville features is apt to attract attention. It is an operetta called "The Lily of La Guda," with music by Leslie Stuart, the composer of "Florodora." Nellie and Lola Hawthorne will be its singers. Among the other vaudeville specialists are James Richard Glenroy, Ostrado, A. O. Duncan and Gibson and Perry.

At the Grand Opera House the comic opera of "The Burgomaster" will be revived for a week. The book is elastic enough to permit of vaudeville specialties, an opportunity that has not been wasted by this company. What makes the play delightful is Gustav Luders's music, of which several pieces, particularly "The Tale of the Kangaroo," gained popularity at the Manhattan last year.

Charles Darrell's melodrama of "When London Sleeps" will spend the week at the Third Avenue.

The Donnelly actors will revive a play that is always popular with stock-company audiences. "The Charity Ball" is particularly adapted to the requirements of the repertory organizations. The Georgia Cayvan, Herbert Kelcey and Effie Shannon parts will be acted by Alice Johnson, William Bramwell and Laura Hope Crews.

Mr. Greenwall promises an unusually elaborate revival, a sort of Christmas present to the frequenters of his theatre, this week when "Around the World in Eighty Days" will be acted at the American. If the scenery and ballets are according to the description they will be worth seeing. The cast will have James E. Wilson, Jessaline Rogers, Julia Blanc and Robert Elliot as its leaders.

The drama of "Aristocracy" will be given at the Brooklyn Columbia, with Valerie Bergere, Gertrude Berkeley and other Greenwall actors in its cast.

The first of four extra matinées will occur at the Irving Place Thursday afternoon, the others being for Saturday, Sunday and New Year's Day. The play, which will of course be acted in German, will be "Aladdin, or the Wonderful Lamp," and will employ a hundred children. There will be several ballets.

This is a week of theatrical farewells. Four plays will end their New York runs on Saturday and [illegible]

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the title of "The Liberty Belles." In the place of that musical farce a sentimental comedy by Capt. Basil Hood, "Sweet and Twenty," will be acted. Anne O'Neill and Harry B. Stanford will have the leading rôles, which Ellaline Terriss and Seymour Hicks acted in London.

The musical farce of "The Messenger Boy" is one of the plays that enter upon their last fortnight. A new song was added last week, thus making the entertainment still better. When Daniel Frohman's stock company takes its place on Jan. 7 it will not play "Notre Dame," as once announced, but Sydney Grundy's "Frocks and Frills," an adaptation from Scribe's "Fairy Fingers." Hilda Spong will have the most conspicuous rôle.

Maude Adams also starts her last fortnight in town. The success of "Quality Street" has made the proposed revivals of "As You Like It" and "L'Aiglon" impossible. Miss Adams will take the Barrie comedy on a tour. The Knickerbocker is the only theatre that will not have a Christmas matinée. But an afternoon performance will be given there on Thursday. "The Toreador," which will follow Miss Adams, is in rehearsal.

Grace George, who came to town one night later than Miss Adams, will stay one week longer. "Under Southern Skies" has done much to place Miss George firmly among the stars. Three matinées will be given this week, on Wednesday, Friday and Saturday. Miss George's successor at the Republic, Mrs. Patrick Campbell, will act in very different plays, *Paula Tanqueray*, *Agnes Ebbsmith* and *Magda Schwartz* being representative types in her repertory.

Virginia Harned is one of the several actresses who was spoken of for the leading rôle in an adaptation of Scribe's "Fairy Fingers," which promises to be here in duplicate this season. But her success in "Alice of Old Vincennes" will probably put the production of any other play out of the question. The version for which she was thought of will be acted at Daly's with Hilda Spong in the leading rôle. Amelia Bingham will be another actress of this part, in a play called "Lady Margaret," and Sadie Martinot may enter into the rivalry.

Annie Russell said the other day that she liked her rôle in "The Girl and the Judge" better than any other she had played as a star. The Princess in "A Royal Family" appealed to her, but was a bit limited, she thought, and *Miss Hobbs* she found unsympathetic. She and Mrs. Gilbert and Mrs. Rankin will continue to give their delightful performances in this comedy at the Lyceum for many months.

Charles Hawtrey is practically an American actor for two years, as most of his professional endeavor will be in this country for that time. In following his initial tour with a second the next year he is doing as John Hare and Herbert Beerbohm Tree did in the seasons of 1895-96 and 1896-97. Although closely critical people like Mr. Hawtrey no better, and perhaps not so well as Mr. Tree and Mr. Hare, his popular success has been far greater, largely due to "A Message From Mars," which continues to prosper mightily at the Garrick.

The burlesque of that comedy will not be on view at Weber & Fields's much longer. The one on "The Girl and the Judge" is fast nearing completion, and in a week and a half, probably, will be put on as the second act of "Hoity-Toity." Lillian Russell will not have a part in it, but Sam Bernard, Fay Templeton, De Wolf Hopper, Kelly, Harrison and the actor-managers will make up a funny-enough cast.

Henry Miller seems to have found a more jovial, appealing part in "D'Arcy of the Guards" than he has had in several years. His engagement at the Savoy, which he has just started, is to last indefinitely.

Anna Held is among the players who are in town indefinitely. The new second act finale in "The Little Duchess" is an improvement and brings Franz Ebert in to do some amusing pantomime. The gowns and the girls who wear them are still the most talked-of features of this show. When it does leave the Casino Frank Daniels will take its place in "Miss Simplicity."

The revival of "Up York State" at the Fourteenth Street is to last till Jan. 25. Chauncey Olcott will then return in "Garrett O'Magh." Plans for later in the season at this house will bring a new Irish play, not for Mr. Olcott, though, and a new rural drama by Lottie Blair Parker, author of "Way Down East."

This is just the season for "The Sleeping Beauty and the Beast." An extra matinée will be given on Friday. A year ago this time it was produced at London's Drury Lane and introduced Madge Lessing to London. She sang "Rosie" with an imitation of Weberfields's chorus and made herself the talk of the town and so popular that she has stayed there ever since, now playing the Salvation Army girl in "The Belle of New York." The popularity of this Drury Lane Christmas entertainment at the Broadway continues undiminished.

Richard Mansfield's engagement at the Herald Square will last five weeks more and will be devoted exclusively to "Beaucaire," as far as is officially known. There is some talk of his reviving "Beau Brummel," "Prince Karl" and "The Scarlet Letter," but Mr. Mansfield has made no such announcement. When he quits the Herald Square its stage will again be given up to Lulu Glaser in "Dolly Varden."

The musical farce of "Florodora," in what London calls a second edition, continues to prosper at the New York.

All of the evening performances at the Irving Place this week will be of the merry farce of "The Marriage Market," which was new last Wednesday.

The vaudeville houses will open earlier than usual on Christmas Day, and necessarily will have some additional entertainers. The regular bills seem good enough. At Keith's, the "Cycle Track Sensation," which was announced for here several weeks ago and hustled into other theatres in the meantime, will be revealed for the first time. Three important numbers from last week will be retained, Jacques Inaudi, Capt. Woodward's trained seals and Keith's spectacular ballet. Among the newcomers will be Mr. and Mrs. Alfred Kelcy in "Uncle Phineas," Hal Stephens, Kadura's royal Japanese troupe, Robinson and Grant, Newell, Chinquilia and Dufree, Hedrix and Prescott, Emilie F. Subers, Zimmer and the biograph.

Two Proctor houses will be devoted to straight vaudeville this week, the Fifty-eighth Street and the Twenty-third. At the latter the "Cycle Whirl" will continue to be the principal thing. Two performances of trained animals are among the other things there, Capt. Webb's seals and Mme. Emmy's dogs. Others on the bill are Kitty Mitchell, Haines and Vidocq, the Six Blackbirds, Hugh Stanton and Florence Modena in "For Reform," Bush and Rudd, Watson and Newton, and Mr. and Mrs. Perkins D. Fisher in a comedy.

Peter F. Dailey and a company of twenty will show a new sketch at Proctor's Fifty-eighth Street. It is made up of nonsense and music, to some extent taken from plays in which Mr. Dailey has appeared. Another sketch new to New York, "A Lamb in Wall Street," will be acted there by Bert Coote and his company. [illegible]

[illegible]

JAN KUBELIK AND HIS CAREER

THE YOUNG VIOLINIST UNLIKE ANY OTHER VIRTUOSO.

Not a Boy Nor Yet a Man—Secret of His Power Over Audiences—Early Struggles—Personal Traits—His Interview With the Pope—European Triumphs.

There never was another matinée hero of the concert halls who was quite the same in his appeals to the affections of the women that go to hear him as little Jan Kubelik, now the virtuoso who absorbs the attention of New York audiences.

He is not a child, as Josef Hofmann was when he played here fifteen years ago, nor is he like Paderewski, a man who is interesting to women chiefly through the suggestion of suffering and melancholy that he offers. Little Jan Kubelik is quite different from either of these two performers, yet he is just now enjoying to the fullest degree the favor that has been showered so liberally on them in the past.

He is now a few months more than 21, but he looks five years younger. His physique is slight and rather feminine in his small frame and the delicate features of his face might belong to a girl. This impression is of course heightened by the length of his hair, which is brushed back from his brow in a fashion that resembles the waning Pompadour.

Kubelik is four years younger than Josef Hofmann and has been before the public for about seven years, appearing at intervals. His career as a public performer can scarcely be said to have begun when at the age of 8 he played before the Prague Philharmonic, as he immediately afterward returned to his studies. He was considered ripe nine years ago to enter the conservatory of Prague, of which Antonin Dvorák was recently appointed President. There he continued his serious work until Prof. Sevcik decided that his brilliant pupil was ready to show himself once more to the public.

It was at that performance that his triumphs, which have continued ever since, began. He played the Paganini concerto with the cadenza by Sauret that he gave at his first performance in Carnegie Hall. The early stages of his career were not without the struggles that every artist must go through, although in his case they endured for a shorter period than usual.

His father, who had given him his first lesson, was too ill to go to the concert when the boy, then only 18, made his first appearance, so he heard none of the applause that started young Kubelik on his career although he of course knew that his hopes had been realized. Soon afterward he died, leaving his family in distressing need.

Somebody had to provide for the widow and the younger children and there was nobody but the young virtuoso to undertake the task. So he travelled down to Vienna to find engagements there.

Nobody offered him $1,000 or as many guldens at that time for a concert and when he played first it was at a semi-private performance. He was luckily heard at that time by a well-known critic who was impressed by his unusual powers and succeeded in arranging for his appearance at a public orchestral concert.

Then his struggles came to an end. His success was immediate, once the exacting Vienna public had heard him under the right circumstances. He played several times in the Austrian metropolis and then returned as a full-fledged virtuoso to Bohemia.

Norbert Dunkl, the Hungarian music publisher and impresario, made a contract with the young player and until he was engaged by Daniel Frohman, he never had any other manager. Already his success in Vienna had led a millionaire to present to Kubelik a violin made by Josef Guarnerius that cost $4,800.

It was Dr. Richter who introduced the young man to London audiences. Since that time his career is familiar. Although he had some difficulties at the outset, this violinist has had an easy way in comparison with others of his profession.

Young Hofmann, who is so little the senior of Kubelik, has been before the public much longer and his demeanor on the platform is entirely different from that of the violinist. He shows none of the absorption in his art that distinguishes the fiddler.

However brilliantly Hofmann may play there is never any suggestion of personal feeling. The other youthful virtuoso is engrossed in his music-making from the time he lifts the bow.

Young Hofmann is never nervous. He walks from the dressing room to the platform as composedly as he would step from a trolley car that had stopped. Ignace Paderewski is limp with nervousness before he plays. Young Kubelik also trembles before he steps before the audiences that gather to hear him. Before his first New York recital he was in a condition bordering on collapse, so nervous was he at the thought of coming before a new public.

At his recitals when he stands alone on the stage, with only his accompanist at the piano, he presents a more picturesque appearance than at any other time. His slender figure is surmounted by a black rim of hair that might be called a halo if it were not so sombre.

His loose trousers of undoubted London make fall over his tiny patent leather boots and the tails of his frock coat, which proclaims its London origin in its modish cut, are full enough to emphasize his waist line, which is as maidenly as that of his most enthusiastic hearer.

His hands are small and the muscles of his arms but little developed, as it is necessary to his art that they should be elastic and supple. Hofmann has the essentially pianistic arm of a prizefighter and is indeed a mass of muscle. Young Kubelik keeps his muscles in good order, but he has to be careful that they do not become too hard and unwieldy.

His favorite interest, apart from his art, is photography. He arrived here with his camera and he has not visited an American city so far on his tour without taking away some photographic souvenir of the place.

He intends to take back with him to Europe a complete record of his trip [illegible]

[illegible]

to be with him that reconciled her to allowing the young man to undertake the journey which seemed to her so full of peril.

One of this secretary's frequent duties is to see that the violinist does not indulge excessively his tendency to give away most of what he earns. For it will never be said of the young Bohemian, as it has been told of so many other noted musical artists, that he is not liberal.

He is supposed to be more of a chevalier in the matter of disbursements than any of his recent predecessors. Like all foreign artists that come here he has received the customary appeals from his unfortunate countrymen, and the number of letters in strange script that are left at the Hotel Manhattan increased materially when the news spread that they were answered with unprecedented generosity. If Kubelik were allowed to respond to them in the way that he wants it would require more than the guaranteed $100,000 to make his tour here worth the while.

The young man, whose early life was passed in humble surroundings, shows his taste for spending money in other ways. He loves luxury of a certain kind. He loves expensive clothes and delights in the best that the London tailors can make for him.

His taste in dress is luckily refined and he loves quiet elegance so long as it is the best that money can procure. He will never wear any other than patent leather shoes, and they are made for him by a famous London bootmaker who indulges the artist's taste in certain peculiarities. He likes them to look small and rather dainty.

His luxurious tastes are shown also in his desire to have a large personal entourage, and when he moves from place to place he is accompanied by no fewer than six persons. In spite of this delight in luxury of a certain kind his tastes are in other ways very modest.

He is very abstemious at table and leads a life of great simplicity in all respects but in his desire to have the best that his money can buy in all that contributes to his personal comfort. That he is liberal in other respects was shown after the last concert he gave in Prague.

He founded a free scholarship in the conservatory there for students who, like himself, should in the future be able to enjoy the advantages of the institution. He has two brothers, one of whom is now a student at the conservatory, and is said to be a very promising pianist.

The charm that Kubelik has for the women who make up the larger part of the concert audiences is different from any ever before exercised by a virtuoso. He is younger than any of his colleagues and is not handsome in the conventional way. He is scarcely to be looked upon as a mature man, since he is so fragile that many of the matronly enthusiasts who rush down to the footlights might without difficulty pick him up in their arms and carry him home.

This is a new danger for the Carnegie Hall idol, who usually is only in peril of being compelled generally to play until he is exhausted. But he is also too mature to be viewed in the same way that Hofmann was when he played here first as a child.

Thus he is quite a new type of musician for the women to adore and it is in the opinion of experts that novelty which has imparted a new spirit to the regular rush from the back seats of Carnegie Hall to the platform whenever the artist plays. There is at last a change from the alluring melancholy of Paderewski, who used to be the only inspiration for this kind of demonstration.

Hofmann's manner chills even the excited admirers that try to organize these demonstrations after his recitals. He hates applause under all circumstances and shows that plainly by his manner of receiving it during his concerts.

It is certain that he takes no more pleasure in these impromptu outbreaks after the regular programme has been played. He indicated that so clearly after his last recital that it would require a very hardened feminine Carnegie Haller again to attempt to make the independent young Pole the victim of such an outburst.

Kubelik, on the other hand, while entirely free from self-consciousness, plays at these after-the-recital encore debauches with just as much apparent delight as at any other time.

New York is so much more closely in touch with the musical affairs of London than of other cities of Europe that the young violinist is supposed to have met with great success nowhere else. But in Italy he was called the "*Divino Boemo*" and his start in Milan had all the enthusiasm with which the Italians surround the triumphs of the favorites.

He played six times at the Teatro Lyrico in Milan, five times in Florence, four times at the San Carlo in Naples which is the largest operatic theatre in the world, eleven times at the Costanzi in Rome and four times in Genoa.

"And," his secretary adds with pride, "the theatres were sold out at every concert, all but the first in Milan."

The violinist was interested chiefly in his visit to the Pope. He was only 20 when it took place and in spite of his experiences as an artist it is not surprising that this hour passed in the Vatican should seem the most wonderful of his life.

"It was on one Saturday afternoon on the last day of March," he said in describing the interview, which was the highest honor that could be paid to him in Italy, "that I drove to the Vatican and was shown into the large audience chamber. There Vice Rector Zapletal of the Bohemian Seminary met me and we went to the part of the Vatican set aside for only the Pope's use.

"We were shown into a small room and there waited for the Holy Father. After awhile the doors opened and a tall spare figure in white walked in.

"His wrinkled face was lit up by a friendly smile. His two kindly eyes almost gleamed with the light of his religion. This was the great Pope Leo XIII. A powerful impression was made on me by this good man.

"'I know you, my dear Kubelik as "*Il Paganini Redivivo*,"' were his first words. He spoke in Italian with a thin, far-away voice. 'Cardinal Vaszary asked for a Knight Commandership of the Order of St. Gregory for you,' he went on, 'but it seemed to me you were too young to merit such a distinction and I put him off. Vaszary answered that you were young in years, but not in art. So I resolved to grant you this decoration with my best wishes for your success in the career you have started and I hope you will continue to be an honor to your country and your art.'

"He talked of other matters and reminded me that the Bohemians had the youngest Cardinal at Prague. He said he was sorry I hadn't brought my violin and told me that Cardinal Parocchi had heard the great Paganini himself."

After his Italian tour young Kubelik went up to the Riviera and reversed the usual artistic order by playing at Nice first before he had received the praise of Monte Carlo. His success there was as great as it had been in the Italian cities and although it was late in April, and after the height of the season, he gave six concerts in Nice.

It is one of the customs of Monte Carlo for the managers of the Casino never to ask musicians to take part in the concerts. [illegible]

[illegible]

[illegible] for Hotels to Feel Their Oats

From the Philadelphia Press.

[illegible] than they have ever been before.

YOU'D BE AN ACTOR QUICK?

MISS MARTELL SAYS SHE'LL FIX YOU FOR YOUR MONEY.

She Is Explicit That It Will Cost You $100 to $500 and Upward, but Indefinite When Asked to Name One Who Has Got His Money's Worth From Her.

The latest thing in get-there-quick schemes is a theatrical agency that makes actors and puts them before the public for so much a put. Maude Adamses may now be started toward the centre of the stage without years of hard work and the way to Henry Irving fame may be purchased at a price. Miss Marie Martell holds out that kind of hope. She has opened an office in the Broadway Theatre Building from which she sends forth her circular to people who want to go on the stage and who reply to her advertisements. It says with a variety of type intended to make certain points impressive:

The Dramatic Artists' Exchange not only secures entrance into the profession, but continues to advance its patrons by constantly looking after their interests, securing better parts, greater parts and public and managerial recognition. It places aspirants on the stage and directs their stage career for a time—usually from two to five years. They are coached until an engagement is secured, and at all idle intervals during term of contract. Graduation or finish of a course in a school of acting marks the stopping place of 90 per cent. of those who study for the stage.

The real obstacle to getting on the stage is encountered when the aspirant sets out to secure an engagement. He will find the road to success strewn with seemingly impassible obstacles, such as want of an opportunity to play a part in which he can distinguish himself; failure to keep employed; inability to secure engagements with the larger managers; metropolitan appearances, and so forth.

Feeling that a person who makes such extraordinary promises would have something interesting to say, a SUN reporter called on Miss Martell. She shares offices with the Hallett Managerial Exchange, and may be connected with that firm. She is a plausible and encouraging talker.

"The Dramatic Artists' Exchange," she said, "will act as a stepping stone from the repertory, stock and smaller management which marks the boundary line for so many clever people, whose ambition and merit give way before the demands of necessity, to the combination and New York management, leading to metropolitan appearances. On the other hand, I can be a help to players who need stock work. You say you have never been on the stage. Well, for $100 we can coach you and get an engagement for you. This is not a school of acting. They are rather fakes. Their object is to keep a student studying as long as possible, so as to get the fees. With us it is desirable to place you as soon as possible. During the last year I have not kept a patron waiting more than two months for an engagement, and usually have placed them in two or three weeks."

The reporter asked Miss Martell for references, which she said she would be glad to give, but instead she returned glibly to the advantages of her exchange and the drawbacks of the "so-called school of acting." Finally, being pressed for a name, she mentioned one comic opera prima donna, who is now appearing out of town in vaudeville.

"But you didn't put her on the stage?"

"Oh, no, but we do all her booking. I don't say that I can promise a beginner such a place as she holds, but it shows what we do. Now the schools of acting would lead an aspirant to believe that all that is necessary to get on the stage is to take a course of instruction, when, as an absolute matter of fact, the applicant after he has completed his studies soon learns that managers are prejudiced against the schools, and that to mention one when applying for an engagement invaribly means disaster. The Artists' Exchange avoids this prejudice and has established a reputation for furnishing managers with clever beginners able to play parts at once in a professional way."

Miss Martell ignored the fact that, contrary to her assertion, our leading managers recruit their minor actors freely from several of the well-known dramatic schools, and that Charles Frohman gives his strong support to one of them. She declared that the most the schools and dramatic agents did for applicants was to take their money on promise of places on the stage, and then merely got them into some cheap company for awhile, or sent out a fake one for a few nights, in order to evade legal responsibility. "No other individual than I," she said, "in New York, or in all this country, is conducting my kind of a business, or anything approaching it, nor can these advantages be had in any other direction. My terms depend on the individual and the engagement desired. One applicant might be placed in a minor part, while another would get a leading position or an appearance in this city. The deposit required runs from $100 to $500 and upward, $250 being the usual sum in advance."

But the reporter could not obtain the name of any manager who had hired one of Miss Martell's clients, nor of any client who had obtained a place through her. She was positive, however, that the fee must be cash down in advance. The inquirer came out of her office with just as much money in his pockets as they had held when he went in.

MORE JEWELRY FOR MEN.

New Devices From Rings to Badges for Masculine Adornment.

According to one New York dealer jewelry is worn much more by men now than a year ago and among some men luxury even to effeminacy in the line of personal adornment is growing very fast. The jeweller pointed to his own windows and those of other jewellers for proof of his assertion.

"Signet rings with crests, real or invented," he said, "are the fad just now. They are usually very large and heavy. The snake rings with jewelled eyes for the serpents are also very popular."

[illegible]

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