



connected almost entirely with "Miles," but that did not diminish her popularity, which had continued for a comparatively long time. Minnie Palmer had a brief period of great favor. No successor has ever come to follow in the footsteps of these fortunate women, and an echo of the last attempt to establish such an actress was heard in court the other day. The money advanced to place her properly before the public was lost entirely. Yet she was a clever woman who might readily enough have found success in those days in which actresses of her kind were liked. There could be no claim of the complete decline of such talents. There are plenty of women on the stage to-day quite as clever as their predecessors, and just as well qualified to undertake roles of any kind that those who went before them could act well. Virginia Earle, for instance, could be a successful actress of that kind if the public ever again cared for the kind. But that is not likely to occur. The old plays which exploited these actresses were usually very crude efforts of a kind that would not be tolerated to-day. The disappearance of this type of singing and dancing soubrette indicates an advance in stage art. Just as the characters "with song" have dropped out of the contemporary drama, so have the soubrettes who used to be the leading figures in the old plays, and suddenly in the midst of a serious drama or a comedy drop into singing or dancing. Placed to-day in farce and burlesque, they are more artistically arranged. Possibly if Della Fox had lived 30 years ago she would have been an actress of the type that was best represented by Lotta. She might have been the leading figure in such an impossible affair as "The Little Detective," or in some of the other curious dramas which used to be written for these actresses. But she happens to be in burlesque and comic opera now because audiences no longer care to see inartistic and crude combinations of different kinds of dramatic writing that went to make up a play in those days. Such pieces as "The Circus Girl" are wholly farcical, and make no pretense to verity or possibility. So singing and dancing in them is not in the slightest degree inappropriate. But their introduction in the old plays, with the corresponding slice of pathos probably soon to follow, was absurd, and from the present point of view, quite inexcusable.

The popularity of Shakespeare is, of course, a never-failing topic of dispute. No sooner is a witness brought up on

Caesar" and otherwise prepared to satisfy the raging desire of the Quaker City for the works of the Bard. The manager, Mr. James F. Crossen, explains the result in this breezy manner: "Well, we opened at the National theater, Philadelphia, 'Othello' was the bill, and the receipts were \$62.90. The four stars were to get 5 per cent of the gross receipts. On Tuesday night we repeated 'Othello' to \$12.90. On Wednesday, 'As You Like It' drew \$49.39. Julius Caesar' the next night brought \$103.80, and repeated on Friday night to \$76. The receipts for Saturday matinee were \$22.90, and for Saturday night \$122.30. The gross for the week was \$602.75 and the company share was \$201.92. Then we went to Brockton, Miss Shaw, one of the stellar quartet, had meantime received an offer of a ten-weeks engagement with 'Shenandoah' at the Academy of Music. She offered to play Rosalind in 'As You Like It' at the Wednesday matinee, if we would release her from the rest of the engagement. She agreed to put aside all question of salary, and we accepted this magnanimous proposition. I need not bother you with the week's receipts. I have all the box office statements, but they would make sorry reading. The Saxe-Meiningen scenery, which I owned by stipulated agreement, was sold for \$30 to a manager in Atlantic City, who intends to paint landscapes and plain chambers on the back of the Roman temples and Plains of Philippi."

Stuart, who played the part of Queen Isabelle in "1492" when it appeared in Butte recently, strikes a writer on the New York Telegraph in this way: "Stuart, that masculine nightmare known as the male Patti, is here this week, and the audience overlooking the horror of his act, bestows on him much applause, which is a strong argument against them, for surely no cleanly-minded person can find in this act anything worthy of attention, no matter how closely he may approximate the real soubrette. It is not to his credit, and I would far rather see a bona fide serio than a man able to successfully sink his sex and masquerade as a woman."

Ysaye found that the declaration of war with Spain compelled him to somewhat change his original plans for the Pacific coast tour. He had selected Sobrino, the Spanish pianist, as his accompanist for this tour, but owing to the war scare, Sobrino thought America not the best and safest place for him, and decided to return to Spain. Then Ysaye had to do some tall hunting to secure another pianist, and as luck would have it, the great Lachaux had not yet returned to Paris after his engagement in New York, consequently Ysaye's manager opened negotiations with Lachaux, and at a great expense was able to secure him instead of Sobrino. The change is a most agreeable one to all concerned, mostly because Lachaux is a superior artist in every way, and was Ysaye's accompanist on his former tour to this country.

Frawley's new company is composed of Edward M. Bell, Fred Williams, Theodore Roberts, Sam Edwards, Louis Payne, David Conger, Robert J. Wilson, John T. Burke, Alfred Hickman, Madeline Bouton, Cora Thiele, Maude Winter, Eleanor Carrey and Fanchon Campbell.

For a person of no earthly importance, Harrison Grey Fiske is receiving an amount of attention nowadays that is quite surprising, writes Leader Richardson. "The refusal of Daniel Frohman and 'Al' Hayman to serve with him on the board of directors of the Actors' Fund was all right enough on personal grounds, but the decision

Butte, June 19.—M. Eugene Ysaye, probably the most distinguished violinist in the world, will visit Butte for the first time a week from to-morrow and will appear at Maguire's opera house for one night only, June 27. Ysaye was born at Liege, Belgium, which place is, according to the illustrious Vieuxtemps, "The Cradle of Classic Violinists." He is young and has a striking personality.

Of all the famous artists who graduated from the Conservatory of Liege, Ysaye is the most famous. He is the second son of a family of distinguished musicians and received his first lessons from his father, Nicholas Ysaye, who was also an author and composer. Following this came the discipline of the conservatory, where he had as master Massart, a member of that renowned family which did so much for the art, and who is yet chief of one of the first classes at the Paris conservatory, notwithstanding his seventy-five years.

After his studies at Liege, which were completed in 1874, Ysaye enjoyed for the following year, private lessons at Brussels from Wieniawski. Shortly after Vieuxtemps heard him in concert. His reception by the audience was so enthusiastic and the impression made upon Vieuxtemps was so great that he, in a fit of uncontrollable admiration, jumped upon the stage and shouted "Thou art inspired!" and with tears streaming down his cheeks he embraced and kissed Ysaye, calling him "his son" and "star of his school, upon whom the mantle of greatness had fallen." His triumphs came thick and fast, and by the recommendation of Vieuxtemps Ysaye was furnished by the Belgian government with a liberal purse for his travel and study in Paris, in which city he finally concluded his course.

By constant association with Vieuxtemps he imbibed the manner and methods of that great genius. Then Ysaye made a series of successful tours through Europe, receiving the patronage of crowns and the nobility. This was interrupted when he was nominated to the Royal Conservatory of Brussels. In 1880 at Cologne he played under the direction of Ferdinand Hiller, at the commemorative festival of Mendelssohn, and at Frankfurt with Clara Schumann. Sweden and Norway were also visited and Zurich. In Russia at a grand festival in honor of Liszt, he appeared before the Russian Imperial society, under the direction of the great Rubenstein, who said he saw in Ysaye "a master of masters."

After these triumphs the king of Holland decorated Ysaye Knight of the Oak Crown. He then played in Germany from time to time at the Gewandhaus of Leipzig. After resting he made a new sensation at the conservatory concerts at Paris. In September, 1886, at the suggestion of M. Javart, he was appointed high professor at the Royal conservatory at Brussels, where he successfully continued the school formerly presided over by his two masters, Wieniawski and Vieuxtemps. The effects of his close attention to this school are already potent, and to-day the Brussels conservatory boldly claims that it produces as great violinists under the instruction of Ysaye as the Paris conservatory or the School of Joachim. Since the high honor has been conferred on him at Brussels Ysaye has played each winter in the symphony concerts or in the Chamber of Music, originated by him in the Salon of Twenty, and has given two series of auditions consecrated to the new school of French music. He has since been promoted officer of public instruction by the French government. During his recent trip to Italy with his brother, Throphile, the pianist, Ysaye played at the Quirinal, and was elected Knight of the Oak Crown of Italy.

In London for the first time, in the season of 1889, he played under the auspices of the Philharmonic society, scoring sensational hits at both concerts. Ysaye is to use the expression, a romantic violinist of the highest order; some more than he has the life, the communication, the passions and the warmth of phrase, and he has above all, a variety of feeling which makes him prominent as an interpreter of the most difficult styles, with a comprehension and respect due to each.

One kind of actress has disappeared

almost entirely from the stage of the country. She was at one time, however, the most admired of all, and it was her kind that earned the greatest fortunes ever made on the stage. Lotta and Maggie Mitchell left the stage with great wealth, and nobody took their place, says the New York Sun. Annie Pixley was another soubrette of their school, and less notable examples were Patti Rosa, Lizzie Evans, Ulie Akerstrom and Helen Dauvray in the earlier days of her career. All of these women appeared in plays of a kind that are never seen to-day. In some small towns these performances prosper moderately, and only a few weeks ago an actress came to one of



Ysaye, Violinist.

the east side theaters in a play similar to those which were popular formerly. But these occasional performances are not significant in view of the former popularity of this style of acting. Maggie Mitchell and "Fanchon" are historic in the American theater, and she played many other roles for years. Lotta, while less closely identified with one role, acted in plays that were invariably similar, and made a fortune out of them. Annie Pixley's vogue was

one side of the question than another bobs up on the opposite side, says the Chicago Tribune. For the moment the financial results of what was flippantly known as "The Big Four Shakespeare Revival" in Philadelphia and Brooklyn are pathetically ludicrous enough to be worth noticing. Charles R. Pope, Eben Plympton, Edmund Collier and Mary Shaw joined in the venture. They bought the scenery of the Saxe-Meiningen company for "Julius

of the theatrical syndicate not to allow benefit performances to be given in the houses for the use of the Actors' Fund while Fiske remains associated with it in an official capacity is, I submit, giving him a prominence to which he is in no sense entitled. "Jim Bailey," said Charles A. Davis, "started about 30 years ago as a bill poster with his little armful of 'opere sheets' and can of paste, and to-day he is far and away the greatest figure

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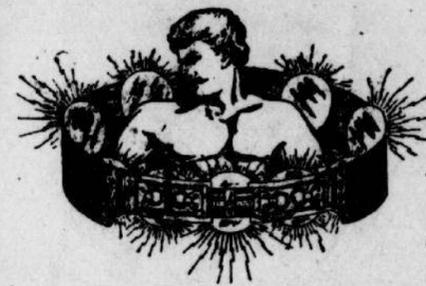
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