

# RIGHT HERE IN NEW YORK

THE EVENING WORLD, SATURDAY, OCTOBER 4, 1913.

## New York's Ever Ready to Laugh or to Cry —Warfield

**By Charles Darnton.**  
**W**AVE you ever stopped to think that you mean as much to the actor as he means to you? There may be only a thousand of you to one of him, but you count just the same. He has his eye on you and his ear is turned to hear what you say.

This little idea was suggested by David Warfield. Though talking to me he was looking at you, thinking of you and trusting in you. He had left off crying. "Monkey-on-a-stick, five cents!" and was making you the auctioneer. How much had you given for him? And now what would you bid for him? What did he hear? There was no brass band to drum up trade. You could take him or leave him. For twelve years he had been in demand as an all wool and yard wide actor marked with a star, yet it was you more than himself he was thinking of. He makes no mistake about you. He's straight on that point. The only thing crooked about him is his smile. It was born that way.

"It's the public that makes stars, not the managers," said he, attesting this statement with two side-long nods of the head and a raised finger. "Now that I have got back to the part that brought me out as a star twelve years ago, I realize this more than I ever did before. No manager can go out and grab the entire world and say to it, 'See my star!' In spite of everything the manager goes star-gazing without talking along enough of that ballast known as common sense to keep him down to earth.

Mr. Warfield did not add that sometimes it costs a manager a great deal to have his eyes opened to this fact. He wasn't worrying about his manager, who never goes star-gazing without talking along enough of that ballast known as common sense to keep him down to earth.

"I didn't jump into stardom," was the next thing he had to say. "Oh, no! I stood and looked over the bars into the

## "The Maxixe'---That's New York's Dance of the Moment ---And to Learn It You Really Have to Go in Training"

Start with the heel and toe



The old-fashioned two-step with graceful swings



Maurice and Flo Walton dancing the 'Maxixe'

Maurice Throws his partner on his knee.

Girl stands in front



One, two, three. Zip (you have to train for the dip)



## Sentiment Names New York's Newest Theatre

The opening of a new theatre in New York—there have been a dozen or more such events in the past two years—does not as a rule create special comments. But the dedication of the beautiful Sam S. Shubert playhouse on Thursday night introduced an element of sentiment which has won the quick recognition of appreciation.

It was erected and named in memory of the late Sam S. Shubert by his two surviving brothers as a heart tribute to the remarkable man whose career and personality are still an inspiration to his successors.

One of these, Lee Shubert, explains the use of the name in the following words:

"The use of the name of Sam S. Shubert, for what we expect to make our most important New York theatre is a tribute which we, his brothers, and our business associates are proud to pay to the memory of the man who founded all our enterprises and whose endearing personal characteristics are even more cherished by us than the record of his business achievements.

"It is our wish that his name shall always be actively associated with the name of our firm—and that we shall always have it before us as a reminder of his fine ambitions and his remarkable personality. Though he was called away from us so suddenly, and he did not live to see the realization of a large part of his own work, we feel that we are today developing his ideas and striving to perpetuate his spirit of ambitious activity without his invaluable aid.

"If Sam S. Shubert had lived this theatre and other theatres would doubtless have been built. But they would never have borne his name. His modesty in all things was so great that he would never have permitted such a public display of his name. He was always most retiring and never wished to call attention to himself.

"We feel that we have only taken up and carried on the work that he laid out. We do not even know that he would have carried it out as well as we would have done if he had lived.

"For whatever has been done, we

picks up as he is popularly believed to pick up coal in the street. And twelve years ago Belasco had only one room to his name! How the old place has changed. Who wouldn't build theatres if he knew how to fill them?

"After all," reflected Mr. Warfield, "becoming a star is largely a matter of business, and an actor who has an eye out for the main chance is not unlike the clerk who feels he has the right to open a store of his own. But an 'opening' doesn't make a star, nor does one success make a star. It is always the public that decides the fate of an enterprise."

"Again that eye that twinkles above the footlights was fixed on you. No matter what might be said it was keeping you in sight.

"Twelve-years-ago," came the dragging words, "when I first faced the public as a star in 'The Auctioneer,' I felt like hiding behind the counter in old

gave me the chance. And I must admit one thing: I'm not a good judge of a play reading it for myself. All I can see is the part. When I went to Belasco I had so much faith in him that I felt he would find things for me, but how big, of course, I didn't know. Who, for example, could have foreseen a success like 'The Music Master'? I'm willing to own up I didn't. Then 'The Passing of the Third Floor Back' was written for me, but I shook my head because I was afraid, people would say, 'There he is again, the same old thing! He can't play anything without long hair and a cape coat.' But it's an ill wind that doesn't blow somebody's way, and it certainly was in the direction of a very fine actor when it carried the play to Forbes-Robertson. For my part I'm glad he got it, though, as things turned out, they were a bit rough on Belasco, who had the play in his hands for months. That's the way it goes! Any-

### Maurice, Sponsor of the New Dance in New York, Gives a Special Performance for the Readers of The Evening World.

"Every Woman," He Says, "Who Weighs More Than 130 Pounds, May Consider Herself Safe From the National Dance of Brazil."

By Nixola Greeley-Smith.  
 Do you Maxixe?

If you don't, it's about time you learned how to do it—the Maxixe has been in New York a whole week. It was imported from Brazil via Europe by Maurice and Florence Walton, his dancing partner. But unless you have supped at Reisenweber's, where these dancers appear every evening in this latest and most exotic fantasia for the feet, you don't know how archaic the tango is and how prehistoric the turkey trot has become.

What is the Maxixe? Maurice says it is easy, that he could teach the most stupid person to dance it in an hour—he doesn't add \$10 an hour—

I made no secret of the fact that I am fond of novelty.

"Well, then," said this honest actor, "I don't know. But this much I do know: To make an audience cry I must first have tears in my own eyes when I read the play. If it doesn't hit me I can't make it hit the audience. It's a simple case of human nature—there's a chord of sentiment in us all that responds when it's touched. And it is the character in a play that appeals more than the play as a whole. Consequently an actor is remembered for, and associated in the public mind with, some particular part he has played. We shall always remember Booth as Hamlet, Jefferson as Rip, Irving as Mattie in 'The Belles,' Salvini as Otello, and so on."

He blushed like a schoolboy at the mention of Warfield as Von Herwig in "The Music Master," and then put in this unexpected word:

"I feel that the best thing I've done is Peter Grimm, for the reason that with the beginning of the second act I succeeded in making audiences believe in a spirit. I'm prouder of that than anything else I've done in the past twelve years. Hon Banwig never gave me the slightest difficulty. It was no effort. The difficulty, especially for a man, is to get a good play with a character that suits him. It's harder to find plays of this sort than it is to discover stars."

But don't jump to the conclusion that David Warfield thinks there are too many "stars." He cracked a dry smile in the suggestion and wound up with: "How could there be with all the theatres we have!"

but that's what he got on the last westward trip of the Emperor, when Mr. and Mrs. Spreckels of San Francisco, who were fellow passengers, decided that they positively must learn to maxixe right away. In San Francisco, and elsewhere, Spreckels rhymes with shekels, but ordinary mortals on dry land pay Maurice \$5 an hour. The extra \$10, of course, was for asking him to maxixe on his sea legs.

### SPECIAL DANCE FOR BENEFIT OF EVENING WORLD.

Yesterday afternoon Maurice and Miss Walton gave a special performance of the new dance at No. 46 West Sixty-ninth street, so that readers of The Evening World who have not been to Reisenweber's might get a general idea of what the maxixe is like.

Maurice says the dance is not shocking; Miss Walton says it is shocking if you dance it that way. "I can't say positively whether it is or not. Nevertheless, I should advise all persons who are easily upset to have a shock-absorber somewhere about when they see the maxixe for the first time."

The maxixe begins with the man and woman dancing side by side in a forward heel-and-toe movement, like a modified buck and wing.

In the second position they face each other and swing into the old-fashioned two-step, revolving about till they have made a complete circle and accompanying the rhythm of the music with a slow, swaying motion of the shoulders (not the discredited shoulder movement of the old turkey trot, but a languid, graceful motion).

In the third position the girl is in front of the man (that is, her back is toward him, though he clasps her hand), and the step is one—two—three, one—two—dip.

The girl dips way down to the ground. Miss Walton described the figure as a Russian step.

The fourth position of the maxixe is, literally and figuratively—the kick. It is also the one which stern moralists will view with a dubious eye—and they, too, may make a kick. Miss Walton described it this way:

"The step is the first step of the tango. I do the man's step with my foot in the air and Maurice comes forward with the woman's step, so that his knee touches mine as my other knee recedes."

"As Maurice comes forward with the woman's step he literally raises me from the floor with his knee. For this reason a fat woman cannot dance the maxixe, though it would reduce her more than any other dance if she could. But no man could lift such a weight as would be required of him if he danced the maxixe with a stout woman."

### WOMEN WEIGHING 130 POUNDS ARE BARRED.

"For this reason every woman in New York who weighs more than 130 pounds may consider herself safe from the temptations of the maxixe."

Maurice—sponsor of the new dance in New York—does not view it with a critic's or a bishop's eye.

"It is the national dance of Brazil," he said, "and succeeds the tango—the national dance of Argentina. It is the waltz is proper of improper according to the people who dance it. As they do it in Rio de Janeiro sometimes, where men and women whirl around for an

hour till they become dizzy and senseless. It is what you would call risqué. It is the rage in Paris. But the French do not dance it properly.

"They don't dance anything properly. It's only in America that you see clean, fine dancing. Why, the amateurs in New York—the men and women who get up and dance at Reisenweber's every night—are far better dancers than half the professionals in Europe that people pay real money to see. French women cannot dance without the wiggles and waggles that make a dance suggestive. They are all right for slow, languishing music. But when it comes to a 'rag,' that's a joke, and a ragsue joke at that. Ragtime, after all, means a good time, a clean time; but only American boys and girls understand that."

"Europeans can't dance," Miss Walton interrupted. "I taught the tango to the Grand Duke Michael and later

to the Grand Duke of Mecklenburg-Strelitz. Strelitz told me I was the first woman he had ever danced with. I didn't have any difficulty in believing him. Because I felt as if I were dragging a chair around the room. But when he got on to the swing of it he learned quickly the tango, the maxixe—everything."

"Oh, the maxixe," shrugged Maurice, "is easy. I could teach anybody in an hour."

### Herford's Economy.

A few weeks ago an Oliver Herford, poet, humorist and artist, was going into the Players' Club he met an artist friend just going out. "Where are you going?" he asked. "I have lost one of my gloves," his friend replied, "and have to go and buy a new pair."

"That's all folly," said Herford. "Why, I never carry but one glove. No one ever knows the difference, and it makes a pair last twice as long."

"We feel that we have only taken up and carried on the work that he laid out. We do not even know that he would have carried it out as well as we would have done if he had lived.

"For whatever has been done, we

NO MANAGER CAN GO OUT AND GRAB THE WORLD AND SAY TO IT: "BE MY STAR"

I DIDN'T JUMP INTO STARDOM

TO MAKE AN AUDIENCE CRY I MUST FIRST HAVE TEARS IN MY OWN EYES.

BY CHARLES DARNTON

premiered land for a long time. During the time I was approached by three managers, who assured me they would be the making of me. But I didn't want to be 'made' too soon, and I felt I wasn't ready to be counted among the stars. What's more, I wanted to be sure of my own man before I jumped. What I finally came out as he looked like the right man to me, though he had no theatre at that time, only an office no bigger than this room."

We were sitting in one of the small rooms that Belasco scatters about the theatre bearing his name, apparently just for the sake of furnishing them with interesting odds and ends that he

**"BE KIND"**

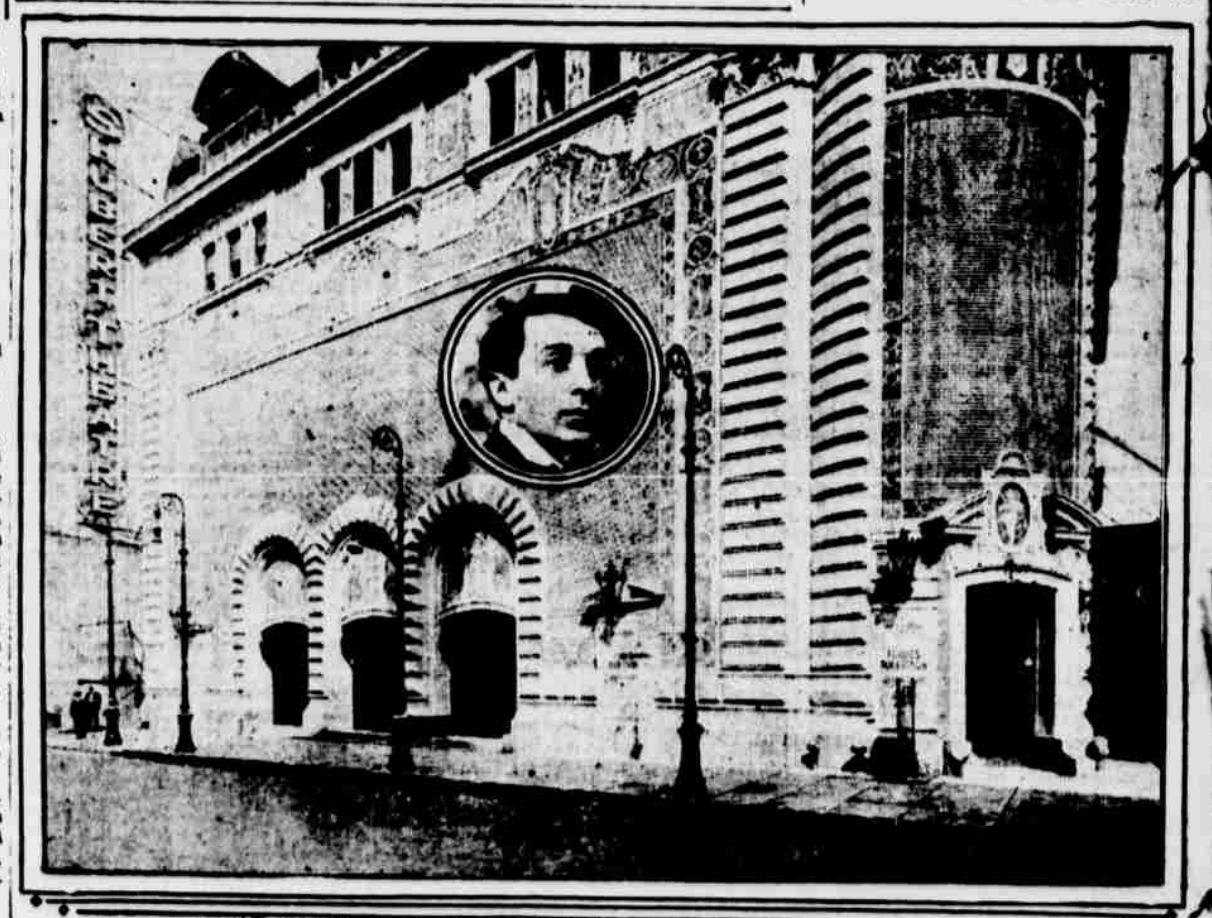
to your stomach and it will always serve you well. But if you have been afflicted take

**BRADFORD'S BLOOD PURIFYING PILLS**

Purely Vegetable.

An excellent corrective of all disorders of the stomach, liver and blood. Best for Constipation. They cleanse the system of all impurities and without gripping, produce a healthy and clean complexion and sweet breath. Box of 50 Pills, 25c; 3 for \$1.00. Trial Size, 10c.

At all drug stores or by mail. **W. D. BRADFORD'S CO.,** 20 West 24th St., N. Y.



THE SAM S. SHUBERT THEATRE AND MAN FOR WHOM IT WAS NAMED.

### Club Note.

A Supreme Court Judge told this last night at the Manhattan Club:

Some few years since, Thomas Nast, the famous cartoonist of the time of Tweed, lived at Morristown, N. J. He was very hospitable and often invited his friends for a dinner and a night in the country. On one occasion he was embarrassed, having invited a man whom he did not know well himself but felt he had become acquainted through a mutual friend of long standing acquaintance. After dinner and through the evening they had taken a few sociable drinks, and as he was retiring, Nast realized that his guest was rather the worst for the evening's libations. But the worst was to come, for in the morning the visitor came downstairs and claimed that a large sum of money had been stolen from him since the evening before. He had searched everywhere; it was gone. It looked bad for the host. Nast was more excited than the loser, if it were possible; but after a long search the money was found exactly where the loser knew he had not put it.

### "Expert" Advice.

A New York business man had put quite a fortune in a mine in the West and he told a friend of his that he would like to meet Hollis, an engineer and expert. It resulted in the friend and the expert taking dinner with the mining investor. During the evening until nearly morning the expert was questioned, and in answer to all questions his advice was "to put no more money into the proposition." The mutual friend listening to the talk had an idea that he had saved their host's money; so he was astonished that the expert should say to him confidentially as they walked down Fifth avenue: "My advice is of no good; he will put in more money and will lose it forever. That is usually the result of my advice when paid for by a dinner." And the expert was right.

### LOCATING THEM.

"Ah, the ugly ducklings of yesterday— I wonder what has become of them all?" "Have you looked into some of those places where turkey-trotting is all the rage?"

want the credit to go where it really belongs. We want to know that Sam S. Shubert is receiving at least some portion of the recognition that should have been his. We want the public, which has made our success possible, to understand and appreciate the origin of all our aspirations. We wish that the public shall know to whom credit is due.

"Theatres bearing the name of Sam S. Shubert have been in existence for some time in other cities—Boston, Kansas City, St. Louis, St. Paul, Minneapolis, Newark and Rochester. We held that name in too great respect to use it for any of our old New York playhouses or for any of the less important houses which we have built and opened from time to time.

"It was only when the opportunity presented itself to build what seemed to us a truly appropriate theatre, intended to shelter only the very best of all the many attractions at our disposal, that we felt we were on the point of rearing a suitable monument. In using for this new theatre the name of Sam S. Shubert we consecrate it in the most solemn manner we know."