## Music and Drama

## 

General

prayer on the stage is the comcommon subterfuge of an unskillful playwright, Unless it

GOSSIP State of an unskillful playwight. Unless it be sweep and power of mighty tragedy it is assun, purely and cheaply theatrical. The heroine who finds herself in t villarisden, descried by every one save the tage manager and the gentleman operating the inconstant moon, lifts her thin voice in extravagant supplications. The squbrette who has searched elessly through three acts for the lost father, who during that time has been doing his best to dodge her wile pretending to seek her from world's end indo world's end, finally kneels in the snow and asks for help from the fly gallery and beyond. The angel child, who has prattled tiresomely concerning the pseuliar actions of papa and his (to the audience) reasonable refusal to come home to tea, finally appears in her nightie and lisps the information that she is about to lay herself down to sleep.

And such is our reverence for prayer

she is about to lay herself down to sleep.

And such is our reverence for prayer that these artificially eloquent and meaningless outburtsis are never hissed. They are listened to patiently, if not respectfully. But they are ineffectual because they are false. They may cause the mock sentimentalists to weep, but they excite a silent and vigogous plast in the hearts of the thoughtuil. They are of a piece with the violent waving of the Americas flag held by an effemanate chorus man or a dashing person, generously endowed as to torso, hips, and call'25, but scantily supplied with brains and costume.

hips, and cal'as, but scantily supplied with brains and costume.

Occasionally, however, there is a prayer scene introduced in a play that, despite the healthy prejudice against it, becomes because of its inherent truth and the sincerity and deliacay with which it is handled one of moving power. Such a scene provides the "gripping" incident of "The Regeneration." the new play that, despite many crudities, last week created a profound impression in the Studebaker Theatre, says the Chicago Tribune.

Tribune.

ago Tribune.

It occurs in the second act. Marie Deering, a settlement worker, who has been thrown suddenly and violently in contacts with Owen Conway and his gang, an organization of toughs and embryo criminals, has faced Conway, dared him to be a man, piqued his curiosity, played upon his vanity, excited his moral courage by accepting his impression that she doubts his physical correge, and finally gained his promise to visit her in her home and permit her to try to teach him to read.

He appears in the Deering house a pathetically humorous figure. He wears his best hat, an ancient affair of 'udicrously flattened shape, a flannel shirt, a light colored vest, striped trousers, and a "clean shave." He is as abashed and uncertain that "it ain't no use." that "she can't learn him nottin." and she insists again that he is afraid. "Owen Conway, you are a coward, she hurls at him. "I ain't afraid of nottin' or nobody," he jerks back, throwing out his chest. "You're air; al of books," she hurls that he is still a weakling.

Following are lines from the "Bearm." still a weakling.
Following are lines from the "Regen

"There is a strength far greater than the strength you know," she says.
Conway—What's dat?
Marie—Surely you know that— the help that comes from prayer.
Conway—Prayer! What good is

orayer?

Marie—Don't you knov!

Conway—O. I suppose it's all right if
you know how to work de graft!

Marie—Stop! You mustn't talk like

Conway—Well, you asked me.
Marie—You like courage, don't you?
You like people who fight and aren't

Conway—Sure, I do.
Marie—Well, there are none so brave
as those who pray. They are not afraid
of anything.

anything.
Conway (wonderingly)—Is dat so?

Marie—Yes.

Marie—Joes it make you game?

Marie—I wasn't afraid of you last
night even though you were stronger
than I, and had me at your mercy.



Who will be seen in "The Orchid" at the Grand next week.

Mr. Lew Fields as lost a property man, and he fears that the individual may have come to grief. The affair happened something as follows:

The first act of "The Girl Behind the Counter," represents the interior of a department store. Several figures and wax dummies, such as are used for the display of waists and gowns, are used. In order to protect these figures, the property men, after the act, throw the skirts over the wax heads and carry them off to a corner. One day one property man left, and a raw hand was impressed into service. He watched his fellow-workmen carrying off the dummies and then hastily went up to one. fluing the skirts over the head and picked it up and started hurriedly away. He had not gone a step when there was a smothered scream, a vigorous kicking of heels and a butting of clows.

The property man did not step to discover wast had hanvered the degree of the sever wast as the sever wast had hanvered the degree of the sever was the

of heels and a butting of cloows.

The property man did not step to discover what had happened. He dropped the figure in a heap upon the floor and started to run. As far as Mr. Fields can determine he is running yet. For instead of a dummy figure he had picked up a chorus girl.—From The Bohemian.

Wot did dey want ter teach me fereven if dey knew how?

Marie—Oh, it was cruel—heartless:
Conway—Sure, but wot o' dat?
Marie—Come, kneel down here and repeat the words after me.
Conway—Wot? Me kneel? I don't tink. You're doin' de prayin'. Not me.
Marie—Why do you make it so hard for me? Can't you see that I am trying to help you?

No other American actress seems to

to help you?
Conway—By God, dat't on de level!

Pearls of observation from the string of Thomas E. Shea, actor:
"No actor was ever great enough to copy."
"In the last analysis man is a clean animal, and prefers clean plays."
"Every player must please three things: The eye, the ear and the intellect."

No other American actress seems to approach the affectionate regard that enfolds Julia Marlowe Rapturous young girls vie with their elders to speak in adequate praise of the charm with which she ways both young and cla. This season, after a long rest in Italy, diss Marlowe returned to America to present a new romantic play entitled, "Gloria," a story of Italy during the XVI. century.

Wiss Marlowe will be seen at the

writings: The eye, the ear and the intelect."

"The man who panders to low tastes ill, in the end, receive only low reards."

"The secret of dramatic writing is are secret of dramatic writing is a secret of dramatic writin

will, in the end, receive only low rewards."

"The secret of dramatic writing is construction: the secret of dramatic interpretation is sincerity."

"Too many audiences think they want to be made to think, when, as a matter of fact, what they want is only to be made to feel."

The officers of the Dickens Fellowship Club has had to change the date of the April meeting from the 7th to the 26th Wednesday. Arrangements have been made for an illustrated lecture on Dickens, by J. W. Bengough, the cartoonist, of Toronto.

With the advent of the first real automobile musical comedy ever given up on a stage, comes another interesting the story, and playger

with the advent of the first real au-tomobile musical comedy ever given up-on a stage, comes another interesting chapter in stage history, and playgoers of this city will be given an opportun-ity to witness wha is claimed to be the ity to witness wha is claimed to be the most perfect specimen of up-to-late stape craft in 'The Vanderbilt Cup,' which comes to the Grand on Tuesday night. Unlike many musical plays in which the alluring motor car is introducted as an incident, this play is constructed wholly about the auto, and uses as the main theme the great annual Vanderbilt Cup race which takes place on Long Island, and originated with W. K. Vanderbilt, jun.

. Vanderbilt, jun. From first to last, it is "automobile" and there is never a moment when railery isn't directed to this latest craze of the American public. Even the musical numbers are written with a dash cai numbers are written with a dash and go that seems inseparable from the odor of gasoline. "The Little Chaffeur." "Somewhere in the World," "The Light that Lies in Girlish Eyes" the most catchy songs in the play, are all motor

Richard Carle in his latest musical success, "Mary's Lamb," will be seen at the Grand the week after next.

Additional Dramatic
Marie—Promise me that you will pray
when you go home to-night.
Conway—I can't very well do dat,
lady. I don't know how.

Marie—Didn't your mother ever teach
you when you gere a child?
Conway—Wat did dey want ter teach
froe 'fer? Didn't I git their scraps and
leavin's to eat? Didn't dey bump me
ter life in an old soap box fer a cradle?

Additional Dramatic
Matter on Page 5

New York and Philadelphia.

The 7.05 p. m. train which leaves Ham
itton daily via Grand Trunk Railway
System has through Pullman sleeper,
Hamilton to New York, and Buffalo to
grind out no less than fifty kisses every
performance. Just think of it? At that
the reservations at city or depot office.

The subscription lists for the condert
to be given by the Hamilton Symphosy.



THE DEATH SCENE IN "MADAM BUTTE RFLY."

The special added attraction will be

The special added attraction will be another splendid comedy number, a sketch, "The Political Grafter," by Thomas Barnum and Neil Roach. It is said to be full of bright lines and mirth provoking qualities. Mr. Barnum is a clever comedian, with a style that is naturally funny, and he is atforded capable support by his pretty partner.

Herbert Bert Lennon, who has achieved a large measure of success in the principal theatres of the United States, for his remarkable impersonations of noted theatrical people, including James A. Hearne, in a scene taken from "Shore Acres," Junie McCree in "The Man From Denver," and the famous ministrel man, Billy Van, wiell be a big drawing card. While this will "Se Mr. Lennon's first appearance on any stage in Hamilton, it may prove of interest to know that he Billy Van, will be a big drawing card. While this will be Mr. Lennon's first appearance on any stage in Hamilton, it may prove of interest to know that he is an old Hamilton boy, a son of E. H. (Lige) Bowen, who was for twenty-one years the chief engineer in the Burling ton glass works, and later ran a cigar and billiard parlor on King street, near Mary. At an early age young Lige ran aw/ 7 from home with a circus that was exhibiting on Wellington street. His natural ability and varsatility stood him in good stead, and he has been one of the leading entertainers on the principal vaudeville circuits for some years. Immediately following his Hamilton engagement he will leave for a long tour of the Orpheum circuit, beginning at San Francisco, April 20. During his stay in Hamilton Mr. Bowen will be the guest of his sister, the wife of Mr. George Watson. His impersonation of the "dope fiend," a character made famous from coast to coast by Junie McCree, is remarkably clever. As James A. Hearne in "Shore Acres," he offers a short dramatic sketch that for dramatic ability is a gem.

The Lee Jundts, a team of comedy

ity is a gem.

The Les Jundts, a team of comedy

acrobats, will offer fifteen minutes of novel and pleasing entertainment.

Keegan and Mack, in a skit, "The Cowboy and the Squaw," have a clever character change act which should prove one of the best liked numbers on the bill.

The subscription lists for the concert to be given by the Hamilton Symphony Orchestra on April 7th, are being well filled, and a large audience should greet Madame le Grand Reed on her return to Hamilton. Mrs. Reed has a beautiful voice, couped with a charming personality, which makes her singing always a delight, and the Hamilton Symphony Orchestra is indeed fortunate in again securing her services. The orchestra is in good form, and its programme numbers are of pleasing character. Those who have not subscribed should at once see that their names are on the lists, as they will close on Wednesday. Subscribers will have first choice of seats.

A GRAPEWIN STORY.

Charley Grapewin, the conedian, who was at the Grand here recently, enjoys a laugh at some one else just as much as they do at him, now and then. Some time ago, while making a long and thresome journey, he met one of the nosey, inquisite sort of men, who want to be agreeable, and, at the same time, know all about n stranger. "Commercial man?" said the nosey one to Grapewin. "Oh, yes," said the comedian. "I'm a tourist."

tourist."
"What line are you in?" came the

"What line are you in?" came the next question.
"Oh, clothes, paint, powder and the like." said Grapewin, without a smile.
"Funny combination, isn't it?" said the inquiring one.
"Yes, yes, a little," replied Grapewin, "but, 'you see, I only travel for fun.'
"Well's I'll be darned," exclaimed he of the inquiring mind.
"Yes," said Grapewin, "you see, I'm the chap that's been awakening Mr. Papp ilp and down the land for some aims." And his annover changed bis

Grand's Success The Originate and heat of the control of the state of the control advertisement. Moto-girl was brought into court and after being uppacked from a box was leaned against the wall. Hour after hour it leaned and nobody suspected that it was anything but a doll. When the judge wanted to see it in action Mr. Melville wound his machine up and the doll went through its performance. Another hour of the proceedings went by and finally the court was adjourned for lunch. What was to be done with the doll was asked. Everybody agreed that it should be left there. Just as the judge was leaving the court the Moto-girl was heard to say, "I think I would like something to eat, too." At once the court was in an uproar. This apparent dummy was alive then? All crowded around expecting to hear more, but the doll was as silent as a sphinx. Mr. Melville denied that he had psaken, and asstrted that he himself had used it as a medium for a little ventricoquial stunt. The judge was certain that Moto-girl had spoken. The question was, Did it? Was it human? Could a human being lean against a wall for four hours without even a wink? The Moto-girl was once taken into Russia. The Russian Government at the time the entrance was desired was on the look-out for Anarchists. It was placed in a box and on its arrival at the frontier was duly inspected by the police. They took it out, insisted on being given a free exhibition of the marvellous powers of the doll and then refused to admit it, saying it was an infernal machine of some sort or other.

ome sort or other.

An act that should cause intense An act that should cause intense amusement among the young and old will be found in Wormwood's Monkeys, who display the acme of animal intelligence in their act. This act Manager Driscoll has secured for his younger patrons, and with his usual kindness has arranged a reception on the stage after the Saturday matinee for the little folks.

Stinson and Merton are one of the miniest teams on the vaudeville stage day, and will offer an excellent line vaudeville nonsense that should prove

Cecile D'Arnelle is a real Parisienne

wins her audience with her spiendid singing.

Eckbert and Berg give a number of the better class of popular songs. Both are possessed of good voices and are talented musicians and in duet they make a combination that it would be hard to beat outside of the best circles in grand opera. They surround their musical specialties with some gorgeous

one of the best monologists in the business is John E. Hazard. He tells a ousness is John E. Hazard. He tells a number of dialect stories in an iniuita-ble manner, his best being that of a German endeavoring to tell a garage manager what has happened to his auto-mobile.



Stage and

ELSIE GOODWIN

She will be seen in "The Vanderbilt Cup" at the Grand next Tuesday evening.

## Artists Who Will be Heard Here In "Madam Butterfly."

For the performances of "Madam Butterfly," to be given at the Grand Opera
House on Friday, April 3, Mr. Henry W.
Savage has named two of the strongest
casts that could be selected from his entire force of English singing artists. The
big company will arrive from its long
Dopper, who was brought from Masterdam to alternate with Mr. Rothwell.
The artist teams the base of the will will trip to the Pacific coast early on Friday morning, and the first performance will begin promptly at 2.15, in time for outof-town patrons to catch their evening trains. The night performance begins at 8.15, and carriages may be ordered for 10.45 p. m. The company leaves Hamilton the next morning to continue its itinerary to the Atlantic coast, closing its second memorable transcontinent tour with a mileage of something like 20,000 miles, which has added to Mr. Savage's fame as a manager. This will

Savage's fame as a manager. This will be the first visit to Hamilton of Mr. Savage's famous English grand opera organization in "Madam Butterfly," and his entire company with its symphony orchestra of fifty musicians will try their best to beat the most phenomenal record business ever done in this city.

Among the brilliant array of stars necessary to make up a triple cast for the opera are nearly all the great singers of the last season, together with several new and commanding voices. Two sets of principals will be heard at Ha-

For the performances of "Madam But- | ilton, and both will be punctuated by

The artists to appear here at night will The artists to appear here at night will include a prima donna, Phoebe Strakosch, a niece of Adelina Patti. Miss Strakosch is a brilliant soprano, who made her debut so successfully this year in the title role, and who had the advantage of study the opera under Madam Carre, who created the role at the Paris Opera Comique. The leading tenor at the matinee will william St. Willis from the Royal

The leading tenor at the matinee will be William St, Willis from the Royal Opera in Dreaden. The first baritone at the matinee will be the gifted young American singer, Carl Gantvoort, a son of the Dean of the College of Music, Cincinnati.

For the matinee the title role will go to Fraulein Elizabeth Wolff, the brilliant soprano, whose great success in the opera at Mieuz, Germany, made her fange international. Since her debut in the picturesque character, in this country the magazines have contained more photographs probably of Fraulein Wolff than any other grand opera artist. The leading contralto role at night will be taken by Miss Harriet Behnee, from the Royal Opera, Berlin. The tenor for the (Continued on page 5.)

(Continued on page 5.)



EUROPEAN ENIGMA. Who will be seen at Bennett's Theatre all next week