



The large audience assembled in the Grand Opera House last evening to see Miss Julia Marlowe in "As You Like It," was one that is rarely duplicated in that house on the occasion of Shakespearian productions—but then there are few other artists of the gentle sex devoted to the Bard of Avon possessing such transcendent talents. Among Shakespeare's comedies, there is none that appeals so much to the theatregoer as does that in which the merry, capricious Rosalind holds sway. The supreme emotion, love, is embodied in the comedy, and the wit and buoyancy of spirits of the master dramatist are displayed with all his marvellous skill; making a work that is incomparable in its class.

Miss Marlowe is probably the only present great exponent of the character of Rosalind, and there is no better personation on which the lighter side of her varied art could be expended. Last evening's audience was delighted with her performance. She presented a very vivid, natural Rosalind, with her vivacity, her archness, her cajolery and her readiness of retort, that kept the auditors in the best of humor. The greatest scenes for Rosalind are, of course, where she poses as Ganymede in the forest and nothing was lost by the star to bring them to the highest degree of excellence. The brilliant lines were given with exquisite readings, and Miss Marlowe was repeatedly called before the curtain.

As expected from a touring company, the support was somewhat uneven, but for the most part it was meritorious. Frederick Lewis was Orlando, and he did good work, although he was not the ideal lover. A well-acted part was that of Touchstone, taken by Ben Field, who gave a generally bright performance. To White Whittlesby was entrusted the role of the Melancholy Jacques, and it was well done, his famous Seven Ages speech being cleverly spoken, receiving much applause. Alice Harrington was a pleasing Celia, and the parts of Phebe and Audrey were nicely played.

The settings were quite attractive, the forest scenes being well devised and the lighting effects pretty. The costumes and groupings were in keeping with the general excellence.

Julia as Co-respondent.
Boston, April 8.—Late yesterday afternoon Mrs. Clara L. von Herrmann, of Hamilton, Mass., filed a bill for divorce from her husband, Karl Stephen von Herrmann, in the Superior Court at Salem, naming Miss Julia Marlowe, the actress, and Mrs. Maud Thornburn Bates, as co-respondents. The husband was formerly a newspaper and magazine writer and became a sort of assistant manager for Miss Marlowe on her tours.

The complaint names at least twenty places in this country and abroad where there was an alleged adultery. It has been in the company of Miss Marlowe and Mrs. Bates. The actress is the more prominently mentioned of the two. Miss Marlowe is now touring the provinces, having closed an engagement at a Toronto theatre last Saturday night.

The defendant in the action is alleged by Mrs. von Herrmann to have acted as a deputy manager and press agent for Miss Marlowe, both in this country and abroad. They met in Chicago, where the husband was employed on a newspaper in the West. A first night criticism, written by von Herrmann, is claimed to have pleased Miss Marlowe to the extent that she asked for an introduction. Then, it is claimed, she invited von Herrmann to accompany her to Chicago and to enter her employ.

It was about the time von Herrmann was introduced to Miss Marlowe, the wife's lawyer says, that von Herrmann forgot his wifely duties and went away for good. He frequently wrote to his wife and several times he followed her to her home at Hamilton, trying to effect a reconciliation.

At the Savoy.

There are three feature attractions on the Savoy's bill, anyone of which will make it worth your while to visit that theatre this week. One of the most interesting of the trio is the Okito Family, Chinese magicians, whose elaborately staged and pretentious offering is full of genuine surprises. Okito has struck boldly away from the conventional performance of most stage magicians and gives one of the most delightful entertainments of magic and mystery seen here in many a year. As a deceptionist and illusionist he is a wonder and a head of all his baffling tricks are almost entirely new. Those that are not are so cleverly executed as to completely mystify the onlooker. If you enjoy real good singing, don't fail to hear the Apollo quartette. It is one of the best singing organizations vaudeville has brought to Hamilton this season. The act might easily depend for its success on the straight singing of the quartette, but interest is worked up with a novel comedy playlet entitled "The Man Outside." It is entitled staged with special scenery, showing the interior of a college boy's den, and some of the funny incidents of college life. The members possess voices of undoubted cultivation and they blend beautifully. It is easily one of the best quartettes seen here and it is doubtful if there has been a better one. Can you imagine a man making twenty-five instantaneous changes and impersonating nearly a dozen different characters in fifteen minutes in a sketch he presents himself. H. V. Fitzgerald does it in a way to bring down the house. The rest of the bill is of the same good quality and includes a clever comedy sketch by the Burns-Morris Company; Teed and Lazell, in a German comedy skit; Finn and Ford, eccentric dancers, and William F. Denny, an exceptionally pleasing comedian.

"Red Feather" Coming.

It is doubtful if any comic opera ever presented has scored more heavily everywhere than "Red Feather," De Koven,

Klein and Cook's popular work. That it will come to the Grand on Good Friday will be welcome news to those who enjoy good music, well sung, and a romantic story told in a whimsical and merry way. Miss Cherish Simpson is this season at the head of the big organization, and has been receiving warm praise for her impersonation of the dashing bandit and winning countess, a dual role requiring unusual ability, as well as personal attractiveness.

Hamilton Symphony Orchestra.

Overture—Morning, Noon and Night... (Von Suppe)

Orchestra. (F. Schubert)

Symphony—Andante from Sixth... (C. M. Weber)

Orchestra. (C. M. Weber)

Song—Jewel Song (from Faust), Gounod

Madame Le Grand Reed.

Valse—L'Invitation a la Valse... (C. M. Weber)

Orchestra. (C. M. Weber)

Song—(a) Love's Springtime, Hammond

Song—(b) The Rosebud... La Forge

Song—(c) Love Has Wings... Rodgers

Madame Le Grand Reed.

(a) Song to the Evening Star, R. Wagner

(Obbo solo by Mr. W. Ostler.)

(b) Serenade... Moszkowski

(c) Last Dream of the Virgin (strings only) J. Massenet

Orchestra. (J. Massenet)

Song—Elle et moi... Beach

Madame Le Grand Reed.

Overture—Poet and Peasant, Von Suppe

Orchestra. (F. Schubert)

Song—Haymaking... Needham

Madame Le Grand Reed.

March—Wedding, Mendelssohn

Orchestra. (F. Mendelssohn)

Association Hall was filled with a large and fashionable audience last evening to hear the above programme, given by the Hamilton Symphony Orchestra. In almost every way the concert was a success, judging from the plaudits and the joyful applause that greeted the orchestra. There is a decided improvement in the playing of the orchestra, under the leadership of Mr. F. J. Donville. The players were well controlled, and played with great ease and a certainty of their part that awakened the enthusiasm of the audience.

Every number on the programme showed the result of good, conscientious, hard practice. The attack in most of the numbers was excellent, and the softer passages as played by the violins were handled with delicacy. Mr. Arthur Ostler, as the principal violinist, held the orchestra together, although there were but few occasions when it needed pulling up. Mr. Donville seems to have the happy knack of getting the best possible work out of his players with the least effort. The wood department of the orchestra was in excellent trim, and played with great precision, which assisted greatly in the finish of the different numbers. The brass section, too, was above the standard, and contributed its share to the enjoyment of the programme. The cellos and violas lent a nice balanced tone.

It must be said that Mr. Donville took great pains in the selection of the programme. To begin with, the compositions were for the most part well known, and therefore the efforts of the musicians were better appreciated. In only one number did the orchestra fail to reach the enthusiastic applause of the audience, and that was Schubert's "Andante from the Sixth Symphony." There seemed to be a little raggedness in getting the balance of tone necessary for encores, but the harmony of the orchestra was in the best of demand.

However, the playing of the rest of the numbers easily made up for any defects in the second number. A spirited rendition of Mendelssohn's "Wedding March" was given, and Suppe's ever green overture, "Poet and Peasant," was well handled, the finale being especially good. A very dainty number, Massenet's "Last Dream of the Virgin," won for the orchestra very enthusiastic applause. It is arranged for the stringed instruments only, and was played very softly throughout, and the effect was indeed charming. For artistic work this was the choice morsel of the programme. Moszkowski's "Serenade" was charmingly treated. Suppe's overture, "Morning, Noon and Night," was played very softly throughout, and the effect was indeed charming. For artistic work this was the choice morsel of the programme.

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