

In the World of Amusement



General Gossip

Sallie Fisher tells a story about her youth—her early youth—when she lived in Salt Lake. "In those days I used to have a little girl chum who was the most beautiful child imaginable," says she. "When we were playing in the street people would stop to look at her and admire her. And then they'd pick her up and kiss her and ask each other: Did you ever see such a perfectly beautiful child? What's your name, darling? And then they would catch sight of me trying to keep the tears back—tears of jealousy—and say to me: 'And you're a nice little girl, too. Don't cry darling, you have pretty teeth anyway.' And after that I'd go home and try to cry my eyes out."

ed English interpreter of Dickens' works, who will appear in "Nicholas Nickleby" at Association Hall on Monday, February 22nd, the Sheffield Independent says: "How any person could so realistically portray as many diverse pendent says: "How any person could so realistically portray so many diverse characters was amazing. The place was crowded, asises were choked, the staircase heads were packed. Even then nearly 400 people had to be turned away. With the audience, big as it was, Mr. Speaight simply played."

That a similar state of crowding will not prevail here, is due solely to the fact that it has been decided to sell no tickets at the door. Those who have

tickets at the door. Those who have not reserved their seats in advance will find it impossible to procure admission. This step is taken solely that seat holders may have the maximum of comfort.

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An effort was made by the Dickens Fellowship, under whose auspices Mr. Speaight is to appear, to arrange a return engagement, but his booking agents wired that all of his dates on this side of the Atlantic have been filled.

An innovation for this event which will doubtless be greatly appreciated, will be the appearance as ushers of a number of charming young ladies, all enthusiastic members of the Dickens Fellowship.

Chauncey Olcott is either a very good-Catholic or a wise business man. He will not act during Lent, but will spend that time as the guest of his manager, Augustus Pitou, at Hobe Sound, Fla. He resumes his tour in "Ragged Robin" April 12 in New York. At the close of his season in May, Ocott goes to Eurone his season in May, Olcott goes to Europe for an automobile tour of Ireland and the continent.—Chicago Tribune.

Commenting on the fermation in New York of a Society of Stage Children to promote the interests of these little players and work for an abatement of some of the laws that oppress them, the Cincinnati Times-Star goes into the matter of child actors editorially.

"Fortunately, we believe, this organization represents the sentiment of the majority of parents who have children in the theatrical profession, and of the children themselves," it says, and adds:

Most of the little players are quite satisfied with their lot, and they naturally object to being classed with children working in the factories. In many States, owing to the operation of the factory laws, they are not allowed to appear in productions, but are arrested by misguided probation officers, who place a literal interpretation on the statutes. Of course, the life of a child actor is hard. Behind all the excitement and the glamour is the monotonous tor is hard. Behind all the excitement and the glamour is the monotonous training: training which in some cases proves too much for small constitutions. The "infant prodigy," with the unmistakeble dark rings under the eyes, and the sad little old-young countenance, is an object of pity rather than of adulation. The hours in the business necessarily are long, and there are long jumps with little time to sleep when the company is on the road. School hooks and lessons, it is to be feared, seldom find a place in this wandering, Irregular existence. The air in the theatres is liable to be bad and conducive to headsches. Stage managers are not always Stage managers are not always as considerate as they might be, and the as considerate as they might be, and the personnel of the trouve is somewhat questionable. Nevertheless, unless the child is flavrantly overworked and abused, he is learning something that will be beneficial to him. The child in the coal mine or the class factory is not learning a trade. The child on the stage is receiving valueble apprenticeship, and is being trained for his life work. Many of the stage children are in the company of their parents or of responsible guardians, who see to it that they get some book learning, even if they have to grasp it between acts while waiting for the promnter's call. Such little ones are, of course, fortunate; as for the

to prevent ener many into the names of grasping individuals, who would only

After a short term of quiescence, Bernard Shaw is again in eruption, possibly owing to the utter failure of his latest play, "The Admirable Bashville," which, it seems, is Cathel Byron's Profession rewritten into pentameters "as a burlesque" on the styles of Shakespeare and Marlowe. Here are a few lines from the effort: Cetewayo—Are these anaemic dogs the English people?

Lucian—Mislike us not for our complexions,

Lucian—Mislike us not for our complexions,

The pallid liveries of the pall of smoke,
Belched by the mighty chimneys of our factories,

And by the million patent kitchen ranges,
Of happy English homes.
Lucian is a Colonial Office clerk, and thus describes his chief:
Lucian—The Minister to whom I act as scribe

In Downing street, was born in Birmingham,

Cecil Owen, who came here this week In Downing street, was born in Birmingham.

And, like a thoroughbred commercial statesman.

Splits his infinitives, which I, poor slave, must reunite.

Mr. Shaw, in an interval of comparative quietude, has lately described the average American as "an anarchist and a ruffian, a liar and a braggart, an idolater and a sensual-list.

Cecil Owen, who came here this week to circle the institution of the mount of the control of the institution of the mount of the control of the order of the companies of the states and Canada, and in the control of the states and Canada, and is control of the states and Canada, and is control of the states and canada and is control of the states and canada and is control of the states and canada and is control of the states and can

pretty teeth anyway.' And after that I'd go home and try to cry my eyes out."

Charlotte Walker, the new Mrs. Eugene Walker, threatens to study for the grand opera stage. It is said she has a fine soprano voice, and she declares she will develop it under the best masters abroad.

Of Mr. Frank Speaight, the celebrated English interpreter of Dickens' works, who will appear in "Nicholas Nickleby" at Association Hall on Monday, February 22nd, the Sheffield Independent says: "How any person could so all musical people.

Music-loving people will be pleased to learn that they will have an opportunity of hearing the Ladies' String Orchestra, in a concert, on March II, at Conservatory of Music Hall. This orchestra is a new organization, composed of the best lady piayers of Hamilton, with Miss Ella Howard leading violin. The orchestra is made up of four first violins, two second violins, viola, two 'cellos, bass and harp, and the ladies have been earnestly practising, and have prepared a programme of merit that will appeal to all musical people.

At the Savoy

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"Nien and Women," a drama of the present, by David Belaceo and Henry C. De Mille, in four acts, will be the offering next week at the Savoy Theatre, or the part of the part



of vocal expression is used, and the choir will be heard to its best advantage. Mr. Cunningham is a simple of the choir will be heard to its best advantage. will be heard to its best advantage. Mr. Cunningham is a singer of great merit and possesses a beautiful voice. The first concert will be the only real opportunity of hearing the Figars in unaccompanied singing, and seats should be secured as early as possible. The subscribers' plan for the first concert will open at the Grand box office on Monday morning: At 9 o'clock for \$1.50 seats, at 12 o'clock for \$1.50 seats, at 12 o'clock for \$1.50 and \$1 seats. The subscribers' plan for the second concert will open on Tuesday morning: At 9 o'clock for \$2 seats, at 12 o'clock for \$1.50 and \$1 seats. Not more than twelve seats will be sold to one subscriber.

CHARMING KATHARYN OSTERMAN

Who will be seen at the Grand in "The Night of the Play."

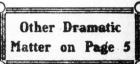
Padercwski

One of the most potent factors in Paderewski's success has been the adultable programmes he has arranged for bis concerts—in fact, his programmes have established a strudard for pianists the world over. More than one distinguished virtuoso, to say nothing of the orchestral conductors, has failed of popular favor because he did not know how to select a programme. It is one of the most important elements in giving concerts and more often than not it means the difference between profit and loss for the backers of a concert, if not for the artist himself.

When Paderewski comes to America to give seventy or eighty concerts in six months, as he usually does, he must prepare before he stills at least ten different programmes. This does not mean,

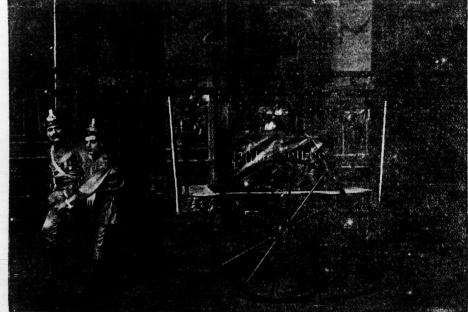
Who will be seen as the Grand in "The high?"

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WARD AND VOKES Old favorites, who will appear at the Grand next Saturday.



SILVAS, THE PORTUGUESE FIREMEN