

Music and
Drama

WORLD OF AMUSEMENT

Stage and
PlatformGeneral
Gossip

Is immortal fame worth \$1,500,000 to any gentleman, or any syndicate of gentlemen in these United States of America? asks the Chicago Tribune. If so, it can be had by the establishment of a national theatre.

In a book that has just been published by the Messrs. Duffield & Co. of New York this sum is the estimated first cost of such an institution.

The work in question is entitled "Scheme and Estimates for a National Theatre." It was prepared by William Archer and Granville Barker, of London, and was published by them four years ago for private circulation in England. That the U. S. has again taken the lead away from the mother country in the national theatre movement is indicated by the fact that it has remained for an American firm of publishers to give the Barker-Archer scheme and estimates to the general public.

No one at all conversant with the-

trial, but should be easily accessible. "In the event of success," they point out, "the artistic, social and even political benefits of the institution would be cheaply bought. It would restore the English drama to that honorable place among the intellectual achievements of the race which it has for so long forfeited, and it would be a radiating centre for the best artistic influences. In the event of utter failure, on the other hand, the whole sum would not be, so to speak, thrown into the sea, as more than twice that amount would be in the loss of a single battleship. If the enterprise entirely failed and had to be liquidated under the conditions set forth in the statutes all contributors to it would stand to lose from 50 to 60 per cent. (but not more) of their respective contributions."

Having obtained their site, building and guarantee fund, these fascinating schemers would proceed to their organization. They suggest first, a board of trustees of fifteen members. We now turn to Mr. Archer's preface to the American edition of the book in which he suggests that in this country it might be advisable to substitute "city" theatre for "national" theatre, inasmuch as

Savoy's
Good Bill

An excellent show with a full complement of variety and featuring a number of vaudeville attractions noted for their drawing power will be seen at the Savoy Theatre next week. Chief of these will be Imro Fox, the English magician and conjurer, who is making his first visit to this country in years, after a long and successful tour of the world.

The theatre-going public have become so accustomed to the stereotyped magician of the variety stage that the man who strikes boldly away from the conventional performance and gives an entertainment on entirely original lines is an individual to be warmly welcomed by managers and patrons alike. Imro Fox is just such a man. A conjurer and trickster of wonderful powers, he brings to bear on his stage "business" a delightful touch of freshness and geniality which at once makes him a persona grata with the audience. His appearance—tall, magnetic and ever immaculately attired—rivets attention, and the easy, graceful fashion in which he talks, jokes and "by plays" during his entire show stamps him as a comedian of no mean order. Fox has a thousand tricks at his finger ends, and from the list he can always be trusted to provide a varied and original selection.

During a performance which generally lasts a quarter of an hour, but which could be with great acceptance to the audience indefinitely lengthened, Mr. Fox submits a happy blending of legitimate effects with feats of a much more wonderful character. For instance, he is one moment playing with a little rabbit which evidently has the power of resolving itself into "twines," and the next he is exercising a weird spell over a pack of cards, enclosed in an air-tight glass case and resting inside an ordinary tumbler. Particular cards come and go as the magician demands; they dance, stand on end, or suspend themselves in mid-air exactly as he wills, and all the time Mr. Fox is far removed from the box and its contents. The white spheres appear and disappear in a manner that bewilders the beholder. But the master wonder of all is Fox's latest device—the mysterious Box of Carrots. Who Carrots was will not concern greatly the ordinary public. When Mr. Fox first displays it it is a small box into which one might conveniently stow half a dozen handkerchiefs. Within a short space of time this box grows to a fairly good size, which, when opened, is found to contain a comely young woman. The entire act is well executed and the bright patter delivered by Fox keeps the audience well entertained.

A splendid comedy sketch that has been most enthusiastically received by critical vaudeville audiences in New York will be presented by James E. Henry and Dorothy Young. It is entitled "The Loneville Jollies." This is the name of a mythical paper published in Loneville, Nevada. It is full of bright material and runs briskly through to a solid accompaniment of laughs. Miss Young impersonates Bessie Scribner, editor of the Jollies. While that is her regular job, when occasion demands it she is also the town pianist and does a little real estate business on the side.

Miss Rita Redmond, a girl with a voice which she knows how to use, will be one of next week's most enjoyable numbers. She has a pleasing repertoire of songs, and her magnificent soprano voice is said to be pure sweet, blending careful cultivation. She has wonderful range and perfect control. In addition to a fine voice, Miss Redmond possesses a charming stage appearance.

One of the best comedy acrobatic acts in the vaudeville is said to be presented by the three Herberts. Their work is rapid, clever and original, while the comedy pleases immensely. Two noted fun makers, Rice and Elmer, will be seen in their "Rube" and "China" characters, performing ludicrous feats on the horizontal bar. It comes recommended as one of the best acts of its kind.

A team of black-faced comedians, McEvoy and McIntyre, with a good line of pleasing material, another pleasing attraction, and the pictures will complete the bill.

Bennett's
All Star

Fun of the rollicking kind will be found to predominate in the majority of the acts put on next week at Bennett's. Vaudeville patrons will always visit a show that will make them laugh, and though the introduction of numbers which have a serious turn to them has been successful, the numbers which have scored the highest marks as entertainments have been the amusing acts. Next week's bill will include a clever farce, the famous idyll, "The Geisha's Dream," some burlesque singers and dancers, a team of comedy acrobats, a dancing girl of repute, and a sketch.

The Chicago Daily Journal, commenting on the headliner, says: "The very best of the Hart spectacles is a feature of the bill. It is called 'The Geisha's Dream.' Three pretty girls, several drops and a lot of electrical effects are used. During this spectacle there is one scene in which an incident in a Japanese house is shown by shadow pictures. The silhouette of a Geisha is seen upon the semi-transparent wall of the house. This Geisha drinks her tea, powders her nose and commits other feminine weaknesses, and then begins sobbing. Just as the light goes out she tosses off her kimono, and is revealed by a shadow as a shapely—well, anyway, it is daring enough for vaudeville."

Another good act will be found in Fentelle and Carr's little sketch. It is entitled "Outlook Junction," and deals with the humorous side of depot life. The fun is kept going at a brisk rate all the way through and the finale is a scream.

Brief brothers have a very neat singing and dancing act which always finds plenty of applause awaiting it on its second appearance in a house. The songs are catchy and the dances of that kind which bring the boys in the gallery to their feet with applause and whistles.

Keno, Welch and Melrose are introducing a clever comedy acrobatic act, in which fun and daring are well mixed up. The three are an excellent team, and not a moment is lost by them while on the stage.

Ruby Raymond knows how to sing and dance, and is considered one of the best girl acts in vaudeville. She has been induced to come to Hamilton by Manager Dr. Brown, the promoter of the Irving large salary, much larger than any other girl number of this kind has received in this city before.

Alsace and Loraine are two comedians who may be confidently expected to keep the audience in a good humor. To strengthen the comedy element in the bill Quinlan and Mack will be introduced. These two have a very diverting sketch, entitled "The Travelling Dentist," and it will be one long laugh from curtain to curtain.

The motion pictures will be changed, as usual. Next week is to see a continuation of the performances in aid of Miss Jeannette Lewis' Children's Hospital scheme, and a large number of seats for the various nights have been taken by the employees of the big firm in the city for their annual theatre night.

PUPILS' CONCERT.

In the Conservatory Hall last evening the pupils of Miss E. B. Baitmann, A. T. C. M., gave a recital before a large gathering of parents and friends. Their work was good and reflected credit upon their teacher. The programme was:

Quartette, "The Marionettes," Misses Dorothy Barnard, Myrtle Taylor, Rosa Davis and Rita Price; "Song Without Words," Misses of the season; "Fairy Waltz," Miss Isabel Cahill; "A Chorus, Good Night," Master Warren Oliver; duet, "The Song of the Seashell," Misses Jean Gow and Lorna Somerville; "The Mill Wheel," Miss Helen Lawson; "March," Miss Stella Ingle; "In Rank and File," Miss Gladys McLaughlin; "Prayer," Miss Vera Barnard; "Evening Song," Miss Ruth Frost; "Rondino," Miss Stella Johnston; "Four Leaf Clover," Miss Mamie Hayes; duet, "Christmas Overture," Misses Ethel and Beatrice Barnard; "Longing for Home," Miss Marjorie McLaren; "Twilight Hour," Master Russell Horn; "Summer," Miss Kathleen Williamson; "Le Savoyarde," Miss Marion Farrell; "Sweetest Delight," Miss Dorothy Barnard; "Tendress," Miss Reta Price; "Consolation," Miss Kathleen Cahill; "Valse," Miss Elsie Cuth; "Les Sylphes," Miss Clara Gibb; "Carillon De Louis XIV.," Miss Gladys Noble; "Intermezzo," Miss Irene Walker; "Love Song," Miss Helen Lowe; "Tender Acorn," Miss Myrtle Kirkpatrick; "Melody," Miss Lizzie Smith; "Elegie," Miss Ethel Barnard; quartette, "Overture to Poet and Peasant," Misses Edith Stewart, Irene Walker, Helen Lowe and Myrtle Kirkpatrick.

THIRD OF SERIES.

The third and last of the series of interpretative readings by Mrs. Sydney Dunn will be given in the Conservatory of Music recital hall on the evening of Monday next, Feb. 24. Mrs. Dunn will give a Shakespearean recital, which should be the best of this very fine series. The reading will be from "The Merchant of Venice," "Hamlet" and "The Taming of the Shrew." She will be assisted by Miss Adeline Smith and Miss Herald.

SHAKESPEARE TO MUSIC.

The "fresh" agent who occasionally crops up in theatrical affairs had made his way to the dressing room of Charles B. Hanford.

"Mr. Hanford," he said, "you have a great entertainment."

"I am glad you like it."

"But you know people like musical comedy these days. You've got to give 'em what they like."

"What would you suggest?"

"Well, you've got a great ballet in 'Antony and Cleopatra,' and a good chorus. The moving pictures are fine. What you want to do is to play 'em up more, even if you have to leave out some of the dialogue."

"Young man," answered Mr. Hanford, "you are a telepathist. You have read my inmost thoughts. I was considering those very points. And don't you think it would be a good idea to make Antony up to look like W. J. Bryan and sing a topical song about current politics?"

The agent looked thoughtful a moment, and then exclaimed in all sincerity:

"It would be simply great!"

The sarcasm had been utterly lost.

At the
Grand

"When Knights Were Bold," the new farce in which Charles Frohman is to present Francis Wilson here at the Grand on Monday night, was produced early in the season in New York and for five months kept theatregoers in that city laughing. This farce, the work of Charles Marlowe, in a decidedly clever manner satirizes the inordinate love of ancestry held to by a great many people, for the author takes his hero a modern up-to-date young man with small care as to what his progenitors did and by means of a dream takes him back to the Thirteenth century and gives him a glimpse of the manners and customs of those bygone ages, while he himself is strongly imbued with present day ideas. Naturally, this gives Mr. Wilson a splendid opportunity and it is one of which he takes the utmost advantage. At the opening of the play the hero, Sir Guy De Vere, is suffering from a very bad cold and instead of going to dinner with his guests he takes a good big drink and going to the knights' room of the house, while waiting for his own room to be prepared, lies down upon the sofa and falls asleep. His cousin, Lady Rowena Eggington, is thoroughly imbued with the importance of the family and its traditions and from her Sir Guy has heard but little else. So when he falls asleep his dreams carry him back to the "good old days," and the second act finds him seven hundred and ten years younger, for he is his own ancestor and all the others in the house party are in the entourage of the old Sir Guy. In the third act, Sir Guy is once again the Sir Guy of the present day. When he awakes the spirit of the dream is still upon him, and wishing to satisfy his lady love of the utter worthlessness of another suit for her hand, he feigns insanity and as his rival stands boasting over his downfall he tries to fight him then and there and the rival runs away. Francis Wilson, as Sir Guy De Vere, is inimitable in his drollery and the entire performance goes with a verve and spirit which appeals strongly to amusement lovers. Mr. Wilson, a supporting company is both large and strong, altogether there is forty people in the organization and besides the star cast includes Mary Island, who is the Lady Rowena, George Irving as Iside, Isaacson, Augustin Duncan as Hon. Charles Widdemore, Clarence Handysides as Rev. Peter Pottleberry, D.D.; Campbell Gellan as Sir Brian Ballymore; Victor Benoit as Witter; Joseph Allen as Barker; Edna Bruns, as Miss Bessie; and Adelaide Wilson as Alice Barker.

There has been a big sale of seats for the performance here.

The new melodrama with a popular musical atmosphere, called "The Candy Kid," will be presented here for the first time, for two nights and a matinee, at the Grand on March 6 and 7. The story of the play is said to be somewhat sensational, the scenery picturesque, and the general environment a decided novelty. The company is a big one with Ray Raymond and others of note. The singing chorus is called the Bon-Bon Girls, and they are beautifully costumed.

Henrietta Crossman, in her latest success, "The New Mrs. Loring," is to appear at the Grand shortly.

While "The Awakening of Mr. Pip" has a large and well trained chorus, the management of Charles Grapevin does

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RITA REDMOND,
Who will be one of the Savoy's attractions next week.

"SOCIETY AND THE BULLDOG."

The "society" shown in "Society and the Bulldog," which is now running in New York, consists of some men and women who desire to be more fashionable than they can pay for; the "bulldog" is a sudden Nevada millionaire whose money, derived from the Bulldog mine, they plot to get; and the drama is Paul Armstrong's appeal from the verdict of theatrical managers to the judgment of audiences.

Armstrong was clever in writing out for stage use, in "Solomey Jane" and "The Heir to the Hoohah," the rough humor and crude sentiment of wild western camps. He has done that again in the first act of "Society and the Bulldog" with an actress girl conking for miners while her father is off prospecting, with his return half crazed by the discovery of gold by the million, with her sorrow nevertheless because a young mining engineer whom she loves abandoned her, and with the father's determination to take her to New York, to there buy her way into the kind of life the "bulldog" man's device to a rugged set; the girl is charming with

her frank sincerity, and during the first hour the play is jolly with her fun and pathos with her sorrow. Armstrong is a genius, surely, positively, and he may have the right of his genius to be erratic. When he sauntered out nonchalantly on the stage, after the second act of his new play, with careless hands in easy pockets, and no trace of the fright that almost always stiffens authors responding to first night calls, he was the personification of merit pinning a medal to its own breast.

The scheme and scope of his play was to let loose a human western "bulldog" on eastern "society" to tear it all to pieces. Producing managers said that his idea was good, but that the use he made of it was bad. Thereupon he hired a theatre and a company with his own money to prove that he was wise and they foolish. At the time when he came out to thank the audience for what he thought was its acceptance of two-thirds of his work, the applause for the first act was still ringing in its ears, and its ominous silence during the second had escaped his attention.

Armstrong is a newspaper reporter, yet in his play he has a New York evening journal taken from a drunken press agent, and publish under big headlines, without verification, an account of the finances of the Bulldog Mining Company. That is the "bulldog" man's device to test the social grinders. And then a woolly western stockholder goes to the editor's office, flourishes a pistol, and frightens them into putting out an extra addition to deny the first article.

After that burlesque of journalism, astonishing views of New York "society" were to be expected, and there was no disappointment. The "bulldog" man paid a "society" woman \$10,000 to introduce his daughter at a Sherry dinner at \$20 per plate, and the gracious guests the girl, instead of coddling her, until she denounced them vehemently; yet she invited these same persons to a supper; and if the showing of western camp manners in this play's first act is as absurdly untrue as the eastern drawing rooms in the two other acts, then Nevada ought to bring a libel suit for misrepresentation. As to New York's feeling in the matter, the thousand residents who saw the first performance made the evening unpleasant for William Farnum, the "bulldog" man, and for Elita Proctor Otis, the "society" matron, by taking them for jokes.

C. OF M. LECTURE.

On Wednesday evening Dr. J. P. Morton will give the second lecture of the series in the Conservatory recital hall. The subject, entitled "The Anatomy and Physiology of the Vocal Chords," will be of keen interest to all vocal and elocution pupils or to any one dependent on the use of the voice, be it teacher or saleswoman. The lecture will be open to the public. No fee will be charged.

PLAYS OF YESTERDAY.

Where are the myriads of plays that for a season tempted fate? A dismal question, this you raise, To answer it I hesitate. And yet, perforce, I must relate The story sad, as best I may, Of "Lecy" and of "Cousin Kate" And other Plays of Yesterday.

You say they've vanished one by one, Like pictures fading into air, Yet liveth still the French king's son, And liveth, too, "Monsieur Beaucaire"; The "Proud Prince" struts with ranting airs, Soth's yet the "Slater of Jose"; "If I Were King" is played somewhere, And other Plays of Yesterday.

You seek "The Wife Without a Smile," "The Crown Prince," that we used to know! O, they've been busy quite a while With "Raffles" and with "Drango"; "L'Aiglon," too, is on the go, "The Gas" Likewise "Lord Quex," surrounded by "The Gas" These are not gone like last year's spew, Nor other Plays of Yesterday.

In houses priced "ten, twenty, thirty," Far, far removed from old Broadway, Mid popcorn munching "gods" amuse, There are the Plays of Yesterday.

Many a woman devotes more thought to regulating the world than to the management of her own household.



"When Knights Were Bold."

A scene in act one of the play, which will be seen at the Grand on Monday evening.

trical conditions in America will think of denying that a national theatre that would be truly national in its scope, is needed. It would at once improve the standard of entertainment in all theatres, it would tend to develop and shape the work of native playwrights, it would elevate the taste of playgoers and it would, in time, be the saving grace of the American drama of which we frequently prate and for which we have sincere hopes.

But let it be understood at the outset, lest we discourage the patient reader who has had the edge of a natural interest in such a movement dulled by extravagant and persistent raving on the subject, that there is a vast difference between a "national" theatre and an "advanced" theatre, and it is because the Messrs. Archer and Barker have sensibly noted this difference that we have been impelled to set down an outline of their scheme—a scheme in its published form that will prove interesting reading, we believe to, every follower of the theatre, and fascinating to those directly concerned.

"It is not an advanced theatre that we are designing," declare the authors. "The great subsidized theatres of the continent are not 'advanced' theatres. It is not their business to be far ahead of the time, but to be well abreast of it. Sometimes, no doubt, they fail even in that duty, but as a rule they perform it reasonably well. They follow, more or less cautiously, more or less electively, in the wake of the 'advanced' theatres, and that is as it should be. Outposts are necessary to the army of progress, but no army can be all outposts, and where the main body is out of touch with its pioneers its pioneer in vain. The theatre we have in view forms part, and an indispensable part, of the main army of progress. It will neither compete with the outpost theatres nor relieve them of their functions. It is the business of the outposts to press on, to try this path and that, sometimes to blunder and find themselves in an untenable position, or in a 'no thoroughfare.' The main body, profiting by their experience, tries to avoid their errors, and through that division of labor the general advance goes on steadily and securely, with no risk of a serious setback."

Which is a statement of the case that is based in logic and founded on that firmly set rock of common sense upon which all enduring institutions must be erected. We have had too much talk of the need of an "advanced" theatre, too little of the good of a "national" theatre might accomplish. In consequence the average follower of dramatic essays in America has confused the terms and, having had some trying experiences with "advanced" theatre movements, has suffered disappointment and lost interest.

In their scheme Messrs. Archer and Barker agree that "before the enterprise can be set on foot there are three things to be provided—the site, the building and a guarantee fund." The site, they suggest, the city in which the theatre is to be established might be induced to donate. The building they hope would be the gift of some one interested in the movement or guaranteed by several donors, while the guarantee fund (to be reinvested and earn an income) could doubtless be raised by subscription. The building should be plain and little if any money spent in ornate decoration. The site need not necessarily be ideally cen-



Imro Fox

IMRO FOX.

The magician who will be a big feature at the Savoy.