

Music and
Drama

WORLD OF AMUSEMENT

Stage and
PlatformGeneral
Gossip

A commentator on matters musical recently wanted to know through the columns of a newspaper if Franz Lehar had copied the wonderfully melodious "Merry Widow" waltz from an air of Mendelssohn's oratorio of "St. Paul." He asks: "Is the 'Merry Widow' waltz only a skillfully concealed 'appropriation' from Mendelssohn, dead these 'sixty years'?"

A vaudeville performer and her husband, an orchestra leader, have made affidavits that the "Merry Widow" waltz is practically identical with the music of the waltz of the opera "Le Paradis de Mohomet," composed by M. Robert Paliquet, a French composer, dead these many years.

It is a pity that Messrs. Mendelssohn and Paliquet are dead, else we might put it up to them. Under the circumstances, however, it seems best to leave the discussion to the dead composers' respective champions—the commentator and the vaudevillian.

These two have arrived at a common decision, it seems hardly necessary to recall Herr Lehar to the stand.

Lewis Leach, dramatist, resident in Denver, Colo., would make the national theatre a partisan issue. He plans to force it upon the Democratic national convention and have it inserted in the platform. He is for Bryan and the theatre, and the delegate who imagines that he is to have an easy time in the mountain metropolis voting for the only available candidate while he sidesteps art and the higher criticism is likely to find his path strewn with cacti rather than roses.

"In the message of President Roosevelt to the present Congress," writes Mr. Lewis, "the President proposed the establishment of a national art gallery, overlooking his chance to further figure in the limelight by completely ignoring a national theatre, when he might have proposed the combination of both in one."

Careless President!

"And since the Republican party plainly ignores it," continues the enthusiastic Denverite, "a national theatre is truly a democratic idea."

He proposes, in consequence, that the fact be brought home to the scattered cohorts of the issueless minority that in the national theatre movement they have the chance of their political lives. Already the elected delegates are being bombarded with literature calling their attention to the national theatre movement and advising them that if they wish to be counted among the preferred intellectuals they will wisely heed the call for a better stage and a better drama. The Republicans had their chance and missed it, according to Mr. Lewis; therefore it is up to the Democrats to champion the issue and make the most of it.

"During McKinley's first presidential campaign," he says, "Charles B. Hanford and the late Thomas W. Keene stopped off at Canton to call on Major McKinley. Mr. Keene being intimately acquainted with him. 'About the middle of your term,' declared Mr. Keene, prophetically, to Mr. McKinley, 'I shall ask you to do something toward the establishment of an institution for the encouragement of dramatic art under the auspices of the national government.'"

"Whatever will make for the advancement of the American theatre and the American actor shall receive my consideration," replied Mr. McKinley. "The martyr President was a good Methodist, but he was also a good politician. 'I have started a movement to put the national theatre idea before the Democratic national committee-men and the coming delegates,'" continues Mr. Lewis, "first by writing each one, individually, stating its object, the benefits to be derived, etc."

Later those interested with me will personally interview each Democratic national committee-man and delegate on his arrival in Denver in July.

I hope we may awaken enough interest among the horde of scabious Democratic delegates by showing them a great 'vote getter' to succeed in placing a national theatre plank in the Denver platform."

The fame of Toronto's premier choir, which made such a sensation in New York last season, has reached England, and the Musical Times has this to say about it:

"The Mendelssohn choir of Toronto is a choral organization whose creation, development and success can largely be placed to the credit of its founder and conductor, Mr. A. S. Vogt. Started in 1894, the choir was reorganized after a suspension of active work between 1897 and 1900—on its present basis, in which artistic ideals occupy a very important place. Beginning with a modest single concert in Toronto, it has steadily



MISS MARIE CLIFTON.

Leading lady in the "We Are King" Co., which comes to the Grand next Thursday. Her home is in Brantford, Ont., her family name being Brick.

widened its field of operations by giving concerts in Buffalo and New York. Its annual concerts in Toronto are in many respects as comprehensive as a musical festival, the works performed covering almost the entire range of choral music in addition to orchestral compositions of the various schools.

"Where Did You Get Your Chapeau?" is the name of Miss Helen Hales' new song in the second act of "A Yankee Tourist." During the course of her song Miss Hales introduces several examples of recent Parisian creations in woman's hats. It is extremely diverting for the ladies, but there husbands will not see the point until the next millinery bills come in. Then—pass!

A new Musical League has been founded in England which is to be similar to Germany's Tonkünstler Verein, the object of which is an annual festival, at which are performed new works by contemporary composers and older works that are undeservedly neglected. The president of the Musical League is Edgar, the vice-president is Delius, and among the members of the committee are Granville Bantock and Percy Pitt. The omission of the names of Parry and Stanford is odd. Does it indicate cliqueism, or is it because the works of those composers are to be performed partien-



"THE COWBOY AND THE SQUAW," Which will be seen at the Grand next week.

lary! One of the clauses provides that "no member of the committee or of the music selection sub-committee shall be eligible to have any of his works performed at a festival of the league during his term of office."

William Collier, besides acting in "Caught in the Rain," is hard at work upon the manuscript of a new play, to be done in collaboration with Haddon Chambers, and shortly due for final consideration by Charles Frohman.

The famous black face comedians, McIntyre and Heath, are appearing again this season in "The Ham Tree." The production has been revised both from a musical and pictorial standpoint.

Additional Dramatic
Matter on Page 5Bennett's
Big Bill

Clermont's Circus will be the headliner at Bennett's next week. The pranks of a dog, ponies, monkeys and chickens are bound to send the small person into ecstasies of joy, but on the other hand the accompanying chaperone is not asleep, or even bored. He or she is getting the keenest enjoyment out of the funny burlesque of the sawdust ring, the Barnum & Bailey parody. Most people are able to stay young, which is what does most toward making life worth while. When the Clermont circus drags wearily into town, or more accurately on to the stage, everyone is reminded of some early dawn when he waited for the coming of the big show. The erection of the tents recalls the happy hours in the transformed meadows. The funny parody of the tests of the sawdust circle brings back many a glorious moment in the flicker of the oil lamps, when he was wondering if he could afford to stay for the "grand concert, a dime, 10 cents."

Another big type act will be Netta Vosta, the dainty comedienne. She is not new to this city, and her return will be a welcome one. She brings along a number of new songs and dresses, and her popularity will be enhanced thereby.

The Five Piqueurs are known as sensational dancers. Not only can they trip the light fantastic on their feet with the best in the business, but they are equally at home with the dance on their hands.

A combination of good comedy and good singing and playing will be seen in the Exposition Four. They are a refined quartette, who will sing a number of the best songs, and sing them admirably. Their humor is of the most polished order. To prove how good they are at everything musical they form themselves into a miniature orchestra and give a short concert.

The Ottawa Citizen speaks as follows of one of the black type acts: "Engaging a Cook," a short sketch by Lewis and Green, scored a hit. The jokes with which the piece is redolent were mostly fresh and the comic songs very amusing. Some excellent comedy work was introduced in an original way, and the team was repeatedly recalled."

The act of Fred Ray deals with a number of celebrated Romans, with whom readers made acquaintance through text books in their early days. The offering is a good parody of the ancient classics, and abounds in funny turns, the topical allusions of the Romans being the height of the ludicrous.

The Bennettograph has been supplied with two reels of fine pictures.

Grand's
Offering

One of the most striking and beautiful features in the offering of "Parsifal," which comes to the Grand for two performances to-day, is the flower garden scene with its fascinating flower maidens. This garden is the creation of Klingsof for the deliberate purpose of seducing the knights of the Holy Grail from their lives of rectitude and holiness. But it is in the attempted seduction of the soul of the hero himself, Parsifal, where Klingsof puts forth his greatest efforts, and the flower garden and its occupants are made to play their most important part. The garden itself is fairy-like and enchanting. Its fragrant foliage and tropical plants and flowers of gorgeous and varied colors are sufficient to dazzle the eye and bewilder the senses with their splendor and penetrating perfume. Then, again, in and out among this sea of Oriental color and luxuriance, there appears a number of young and lovely maidens, who rival in beauty of face and figure the magnificence and charm of their exquisite surroundings. The whole scene glazes with iridescent grandeur in the brilliant sunlight. It is into this vortex of sensuous creation that the innocent and guileless Parsifal is lured by Klingsof, intent upon moral downfall. And yet we see how this noble youth is enabled to resist all the allurements and temptations that beset him. How, even when the arch temptress, Kundry, now transformed into an enchantress of wondrous beauty and voluptuousness, is powerless to attract him. We see these two arch demons frustrated in their evil machinations, at last resort to physical violence, fearful that Parsifal shall escape them. Klingsof hurls the sacred lance at the head of the valiant youth, fails to strike him, but miraculously remains suspended over his head. Parsifal grasps the holy relic and with it makes the sign of the cross. A loud crash of thunder is heard, and the magic castle crumbles into ruins; the flower garden and all it contains is turned into an arid waste, and Klingsof disappears forever. Kundry is overwhelmed with fright and horror, while Parsifal, holding aloft the holy spear, reveals a striking picture of triumphant good over evil.

Mr. Edmund Carroll, who is to appear at the Grand on Thursday next in Mr. Walker Whitehead's comedy success, "We Are King," is one of the best of the younger generation of actors. This play affords Mr. Carroll splendid opportunity to display his talents, as the double role of Gustavus Venner and Hector, King of Kahnburg, is most difficult to portray. Of "We Are King" the Omaha, Neb., World-Herald of November 23rd, said in part:

"The King of Kahnburg is not the King, and yet the King of Kahnburg is not the King. These mysterious words come from the lips of the Raven and they are prophecy; they come true. The Raven is a strange man in black, who has followed the real heir to the throne of Kahnburg, with the confession of a priest in his possession, which establishes his right to reign. The King has been put, in a mad house by a court cabal, and another compelled to act his part, but he proved to be the real King."

The Princess Olivia of Beronia comes upon the scene incognito to see if she can love the King, whom she is slated to marry, so that Kahnburg may have its debts settled upon her princely principal. She falls deeply in love with the acting King, who, unknown, is the real monarch and he becomes as deeply in love with her. The Princess Olivia, who, unknown, is the Princess Olivia.

This high class comedy, which was one of Mr. Walker Whitehead's greatest successes, is one of the strongest plays seen here this season.

Not to permit the interest of your auditors to flag even for a moment is the creed of George M. Cohan, whose greatest and most successful piece, "Forty-five Minutes From Broadway," is to be presented at the Grand on Thursday next. In following out this idea the remarkably successful young actor-author-composer has made it a point to evolve a plot which shall maintain the theatre-goers' interest and suspense in the midst of the story, and in the interim when the interpolated songs like "Mary is a Grand Old Name," and "So Long, Mary," interrupt the action of this piece to have the principal and chorus, who are assisting in the rendition of the song, always in motion. In this way he always has his adherents following the happenings on the stage with the keenest interest and either wildly applauding some witty saying or demanding an encore for some particularly tuneful and melodious song. For "Forty-five Minutes From Broadway" (the action of the piece takes place at New Rochelle, N. Y., which is just three-quarters of an hour's ride from New York City), he has personally selected not only a thoroughly competent acting company, headed by Scott Welch as Kid Burns, the ex-slanty prize fighter.

Broncho Bob, a big-hearted cowboy; Bud Hawley, a rival of Bob; Bear's Tooth, a full-blooded Indian; Snaky Bill, a half-breed Indian; Ike Tarter, a Montana sheriff; Silver Heels, an Indian maiden; Ruth Tompkins and Prairie Flower, Bridget, an Irish cook, with the assistance of Shorty Ray and Long Pete, Texas Jake and Valler Tail, and last, but not least, "Calico," a wild and crazy "Buckskin," a Montana broncho, are the main features in P. H. Sullivan's latest comedy-drama, by Joseph Byron Totten, which will appear at the Grand next week, entitled "The Cowboy and the Squaw."

Shaving Supplies.

Every shaver should know that Gerrie's drug store, 32 James street north, carries, besides a wholesale stock for barbers, the most complete retail stock of shaving requirements in Ontario. It is the Hamilton agency for the King Shaver, Carbo-Magnetic and Witch razors, and also sells the Gillette (the best safety), Star and 20 other kinds.

Laxa-Food

At fifteen cents is the cheapest food on the market, cheaper than oatmeal, because it guards against disease by regulating the stomach and bowels. Think how much that means.—A. W. Maguire & Co.

How fading are the joys we date upon!—Norris.

Savoy
Stars

There is no question as to the Savoy playing to great business next week. The advance sale settles any doubt on that point. On Monday night St. Patrick's Club will give an evening, when in addition to the regular bill Mr. John Hackett will put on one of his big acts. There has been a brisk demand for seats. On Wednesday evening the performance is under the auspices of the Brotherhood of Railway Trainmen and the house is over half sold out already. Thursday is Cricket Club night and there is no doubt about the members of the club and their friends packing the theatre to capacity. Amateur night on Friday is always a big drawing card.

A splendid bill is promised by the management. The headliner will be Harry Corson Clarke, the well-known comedian. Those who remember Mr. Clarke when he appeared here last season in "Strategy," will doubtless welcome the opportunity of seeing him in his latest success entitled "A House Divided." This sketch is said to be one of the best on the vaudeville stage to-day. The story of the little playlet is very simple, but the lines are so bright and the situations so funny that the house is kept in a roar of laughter from start to finish. The story, briefly, is as follows: Grace and Cyril, a young married couple, have found that they cannot live happily together and each, without the knowledge of the other, decides to seek redress for their fancied wrongs in the divorce courts. The sketch opens when they meet each other at a lawyer's office. A stormy scene ensues, they reproach each other for past wrongs and keep the house convulsed with laughter when they argue as to which one shall have the lawyer. At this point the lawyer himself arrives on the scene and one on each side of him, they pour the story of the woes in his ears. How they are finally reconciled and how they lay the blame of the previous troubles to the lawyer, must be seen to be appreciated.

Mr. Clark will appear as Cyril, the young husband, and to those who remember him as Jones, in "What Happened to Jones," this is welcome news. The part gives him every opportunity to display his ability as a comedian and every one knows that he is one of the best. As the special added attraction for next week, Daly's Country Choir has been secured. The act depends for its success on the singing and the solid hit it has made in every house played is the best tribute to its merit. The voice of both the men and women are of excellent quality, and show careful training. The repertoire includes classical and popular selections. The act is sure to be appreciated by Hamilton theatregoers.

Another act that has been featured successfully across the border is Marcello and Milani, bust modellers in cloth. They are novelty sculptors and the advance notices credit them with producing some remarkable pleasing effects. It is an European attraction which attracted considerable attention in many of the best theatres and music halls across the foam.

Miller and Macauley are clever entertainers who will be seen in a clever little singing and talking skit. Their material is said to be bright and breezy and the act somewhat of a novelty in that particular class of entertainment. McCoud and Melville, double harp, song and dance artists, have an attractive little offering that is sure to please. It may be interesting to note that the male member of the team is an old Hamilton boy, Pete Laing. He has been meeting with success in the vaudeville field and has many friends here who will be pleased to see his act. He gives a ludicrous and funny imitation of an English cockney singing a comic song.

The Dekok Trio, clever acrobats, have something new to offer in that line. They work with speed and in addition to doing an excellent routine of difficult feats inject considerable comedy into the offering.

Elverson, the celebrated gun spinner, assisted by Miss Irwin, has a pleasing little novelty that will add variety to the bill. The pictures will be new and interesting.

The most pretentious vaudeville entertainment seen in the Savoy is promised by the management for the week beginning April 27. The crack Ninety-first Regimental Band, which will make an international tour this year, playing at

IT'S ALL THE SHOE,
SAY DAINTY DANCERS

"It is the shoe that counts," declared a well-known theatrical shoemaker. "All the training in the world will not make a graceful dancer if her shoe is not just right."

Dancers as a rule have small and shapely feet. The typical stage foot is said to be No. 4. Because dancers exercise the muscles of their feet and develop them the stage foot is broader across the toe than that of most other people.

In New York there is a maker of theatrical shoes who is an artist in his line. Not long ago he made a tiny pair of slippers for Adeline Gence, the famous dancer. Holding up one of the shoes, he said: "A shoe like this cannot be made in the daytime. It must be made at night when all is still. Not even the birds must sing."

It is not alone the dancers who wear the ideal stage shoe, Grace George is almost as proud of the smallness of her feet as she is of her success as an actress. On account of her pride in this direction she at one time committed an offense in dress for which she was harshly criticised. While playing Louise in "The Two Orphans" she wore a pair of high-heeled Louise Quinze patent leather slippers, although she was supposed to be a

to be desperately poor and only just come from the country.

Probably the smallest feet ever seen on the stage in this country belong to Mue, Hanako, the Japanese actress, who appeared with Arnold Daly earlier in the season. She is only four feet high, so one would hardly expect her to wear big shoes. During the winter she wears little white silk mittens on her feet to keep them warm.

Jessie May Hall, who is starring in "The Cutest Girl in Town," has such small feet that she never has been able to buy ready made shoes small enough to fit her, and is compelled to have them made to order. Before starting on tour she had a dozen pair of fine shoes made in her size, and offered them to any one who could wear them. One applicant alone was able to. She was discovered in Canal Dover, O.

Julia Marlowe is another actress who has to have her shoes made to order, but not for the same reason as Miss Hall. Miss Marlowe's footgear has been described as being of "impressive proportions." Recently Miss Marlowe was greatly inconvenienced by being robbed of \$30 worth of shoes while playing in Philadelphia. A fact which proves every one in Philadelphia is not quite as sleepy as New York is anxious to make us believe.



SCOTT WELSH,

Who will be seen as Kid Burns in "45 Minutes From Broadway," at the Grand next Saturday.

"BEAT WIFE, OF COURSE."

Evidence of Mrs. Murphy in Manslaughter Case.

Montreal, April 16—"Your Honor beat his wife, of course, but no more than any other husband would do."

This somewhat startling announcement was made by Mrs. Murphy, a friend of the late Mrs. Cahill, whose husband is now facing a charge of killing his wife. After hearing the evidence of Dr. McTaggart, Cahill was sent to the court of King's Bench on a charge of manslaughter.

Some fellows can't even crack a joke without hurting themselves.

CIRCUS PARODIE BARNUM
BEILEID JEAN CLERMONT

AT BENNETT'S THEATRE NEXT WEEK.