

WORLD OF AMUSEMENT

General Gossip

A New York newspaper the other day gathered professional opinions as to "the ideal play." This inquiry seems to be a feature on the editorial calendar, for at least once a year one or another journal takes it up in a discussion which never leads to a definite result.

The fact is that so far as mere opinion is concerned, the judgment of the habitual theatre-goer of intelligence is as worthy of consideration as the notion of a member of the theatrical profession. The average theatrical manager would be inclined to consider as ideal the play that would show the largest pecuniary return, while the tendency of the average actor would naturally be toward a play which for himself or herself could furnish an ideal role.

Unembarrassed by these considerations which reflect no discredit upon those whom they may—possibly unconsciously—influence, the playwright probably takes a broad view in his search for the ideal play. Yet here, again, a difficulty intervenes. One playwright might vote as ideal a drama which would not even please another playwright; and there are habits of the theatre as of many classes as there are types of plays, with as many minds, almost, as there are individuals as to what represents the ideal in drama.

While the "ideal" play may be impossible, from a lofty viewpoint, there are plays in considerable number at all times that to one or another intelligence, or to one or another group of minds, seem to fully satisfy. There is and can be no perfect play, if by that is meant one that will appeal alike to all who witness it. The variety that marks human nature is a bar to perfection in any appeal to human nature and with plays—as with most other things—we shall have to accept the best we can get and let that acceptance suffice, as practical matters go. Yet there is no ban upon a wish for the impossible, and if most persons could not habitually aspire to that life would indeed be drab and dreary.

R. G. Knowles, the monologist, is reported to have passed up an offer of solid time for a year in the English syndicate halls at a salary of \$2,000 a week, a phenomenal amount on the other side, in order to play his annual fall engagement in the States. He opens at the New York next week.

Mr. Knowles will play five months in vaudeville under K. & E., and will then give ten lectures in Carnegie Hall, New York.

The brass instruments have been banished from the orchestra at Daly's N. Y. Theatre, and string accompaniment with organ accompaniment substituted.

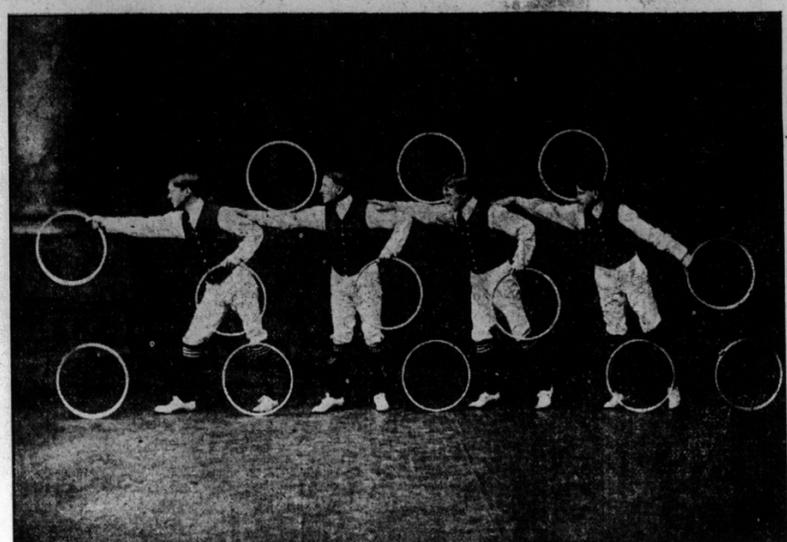
Alma Hearn, who is starring through the South in Packard and Long's production of "No Mother to Guide Her," is having a new play written for her for next season and will again tour the south under the same management.

The Buffalo Express comments on news that comes to it specially from England to the effect that "the experiment is to be tried in an English city of bringing out good plays regardless of the author's fame or lack of it." But, it adds, "opinions of what are good plays may be as different as the public's conflicting tastes and the theatre-going public will be no better off in that case than it was before."

The bringing out of a new play rests largely, at first, on individual judgment. Finally, of course, it rests upon collective judgment. Finally, of course, it rests upon collective judgment. And as the Express further says, the original tendency is to cater to assured taste of a somewhat vulgar nature rather than to make a higher appeal.

This English experiment, however, is so particularly improvement on recent American practice. Most of the better and more successful plays produced in this country during the past two or three seasons have been the works of authors theretofore unknown and untried. In this country the new dramatic author is in the ascendant, and the tried author must look to his laurels.

James J. Corbett, former heavy-weight champion, stopped his play, "The Lady and the Burglar," recently at the New Haven theatre, and, stepping to the



OLLIE YOUNG AND BROTHERS.

These great hoop rollers will be seen at the Savoy all next week.

front of the stage, said: "This is the first time in my life, and I played this bill all last year, that I have had such a crowd of boaters as an audience. We are breaking our hearts to please you, and if you do not appreciate it I will close the show for the night."

After the show Corbett said he lost his temper because there was so much talking throughout the theatre that he and the other members of the company could not make themselves heard. He said he had said more than he meant to, but that the chatting completely upset him. None of the men in the audience "looked for" Mr. Corbett after the show.

Thursday evening, October 24, is to be Cricket Club night at the Savoy Theatre. A Manager Appleton is making arrangements for special features and has promised the very best show of the season. The members of the Cricket Club and the Lawn Tennis Club, with their ladies, and the members of the Ladies' Tea Club will be present and the gathering promises to be one of the largest and most fashionable ever seen in Hamilton at any event. The regular prices will be charged.

It is doubtful when Jack Lorimer, the Scotch comedian, will again appear in America. Before leaving for home last spring Mr. Lorimer was engaged for the Klaw & Erlanger time, with the proviso that he should commence on the circuit whenever his foreign engagements would permit.

Upon his arrival in England Mr. Lorimer was made the target of managers who held his contracts. Rosen & Bliss, proprietors of a circuit having about six or seven houses, attempted to market the comedian in the sum of \$2,500, and obtained \$250.

The firm is notorious in England for its sort of practice and in the case of Mr. Lorimer it brought other lawsuits from managers until he was obliged to give up the idea of a return American engagement for the present. Oswald Stoll, of the Moss-Stoll circuit, who is bitterly incensed against the emigration of English acts to America, had much to do with changing Mr. Lorimer's plans.

Polly Scotch, his wife, also booked over the same time, will defer her visit until her husband's convenience.

Virtually admitting that he copied Mr. Hymack, the English quick change artist, by agreeing to present a new act, "Mystic," "Nymack" or "Mysteius," who appeared in Hamilton recently, the latter title being generally preferred for billing purposes, has stated that he will no longer cause Mr. Hymack to grow incensed at his act being prematurely presented on this side by an unauthorized person. "Mysteius" is now on the K. & E. circuit. Commencing Monday it is said he will give a ventriloquist offering, together with illusions.

Bennett's All Star

Next week will be Tiger week at Bennett's. The company is preparing for six busy days. Yellow and black will be used in addition to the already beautiful appearance of the interior of the theatre, and the local prides of the gridiron will be honored in an exceptional manner. Nearly all the members of the different teams will be present on Monday night, and on Saturday next the Montreal team, which will play here on that date, will remain and enjoy the performance as the guests of the Tigers. Considerable anxiety is being felt for the Tiger boys, who, it is feared, will be carried away by the beauty and attractiveness of "The Blonde Typewriter Girls" who will be the features during the week. These female performers are reputed to be among the handsomest in vaudeville, and their arrival here has been heralded by flattering descriptions of their personal attractions, as well as the artistically novel act which they produce. "The Typewriter Girls" derive their name from the fact that their specialty is performing on typewriters with musical attachments. It is an act the like of which has never before been presented here, and from the hit which it has made in other places, there is not the slightest fear but that it will prove only said to be of a beautiful tone, but they are also played in a remarkable manner. In addition there is a lot of humor introduced into the act, for which Johnny Stanley, the celebrated American comedian, is largely responsible. He assists in the performance in the role of an office boy. Stanley is a born comedian, and it is said that he does not overlook the slightest opportunity to introduce a little fun into the act. The stage settings and costumes of this act are original and very pretty. It is another one of Gus Edwards', who also owns "School Days," which featured at Bennett's this week, and it is expected that this latest production will even eclipse the hit made by "School Days." In the "Typewriter Girls" act a number of original songs are introduced, chief among which is "Bye Bye, Dear Old Broadway," a song which makes an instantaneous hit.

Sears, the great illusionist, is another attraction for next week. Although this celebrated performer of mystics has never been through here before, he has an enviable reputation in New York and many of the other big American cities. He is assisted by Miss Mae Vernon. The act contains a series of the most astonishing turns in vaudeville. The other acts on the bill are nearly all screamers. Hennings, Lewis and Hennings, in a skit entitled "Mixed Drinks," promise to engage a large portion of the audience's favor with the humor of their farce. Earl and Curtis have a screamer in George Cohan's "To Boston on Business," and Mr. and Mrs. Perkins Fisher are equally successful in their presentation of "The Halfway House." Charles and Fanny Van, singers and dancers, have an exceedingly good act, in which they render a number of local parodies. Miss Kathryn Neilson is a comedienne of high standing, who is being looked forward to with pleasant anticipation, and Smith and Bowman, in "A Darktown Comedy," have a treat in store for lovers of darkey songs.

One of the most important dramatic offerings to be seen at the Grand this season will be Sir Gilbert Parker's famous play, "The Right of Way," which will be here this month. A powerful cast has been selected for this production, in which there are over forty speaking parts. Among the most prominent players are Guy Standing, Theodore Roberts, May Buckley, Bernice Golden Henderson, Paula Gloy, Henry J. Hadfield, Van Dusen Phillips, etc., etc.

The two great scenes which call for special scenic effects are the interior of the Cote Dorian, on the banks of the St. Lawrence River, and the burning of the Chure hat Chaudiers. In this intensely dramatic representation, modern realism has attained a height never surpassed by any production of recent times.

"A Romance in Ireland," in which Allen Doone, the popular successor of Jos. Murphy, will play the star part, is said to be an unusually elaborate scenic production in four acts, and eight stage settings. Manager George W. Kenney promises a strong supporting company when the play is here next week.

"The Gingerbread Man" will be presented here soon by such well-known stage favorites as Evelyn Francis Kellogg, Hel-

en Grey, Margo Savori, Nellie Niece, Fred Niece, Ross Snow, J. Maurice Holden, Carriek Major, James H. Lichter, Lute Vrohman and John Sanders and a beautiful chorus of sixty-five.

De Wolf Hopper and his merry band of vocalists and comedians are to present "Happyland," the famous comic opera, for which such extravagant claims are made by the management. It is staid that the piece fairly abounds with comedy complications, witty dialogue and musical numbers that are of the kind that one instinctively wants to whistle. The book is by the late Fred-eric Ranken, who bears a reputation as a librettist that is envied by most of his contemporaries. The company is large and clever and includes such well-known people as Marguerite Clark, William Wolf, Joseph Phillips and the famous Shubert beauty chorus. "Happyland" comes to the Grand the week after next.

As like by like is cured, so a cure for the blues is a visit to "The Blue Moon," an English musical comedy, with some American trimmings, now beaming at the Grand Opera House. It was given last evening for the first time in Hamilton, with the great luminaer, James T. Powers, at the head, and it made a big hit from the beginning. "The Blue Moon" keeps up to the form of the best class of English musical comedies, and is filled with humorous sayings and doings, melodious and catchy songs, stirring choruses and original "business." The story doesn't matter much—it seldom does in such concoctions—it concerns a private soldier, Charlie Taylor, who gets into all sorts of ridiculous entanglements, and yet comes out as the best of fellows. What plot there is lends itself to laugh-getting, and last evening's audience kept quite actively engaged in forgetting dull care.

James T. Powers has a part that gives him any amount of opportunity to say and do whimsical things, and he misses no chance at that delightful occupation. He has never had a better part, and the fact that this is his second season in the comedy shows how much the public appreciates his work. He certainly had the audience with him all the time last evening. The support is admirable. Mr. Powers is cleverly seconded by Miss Clara Palmer, as Millicent, the maid. She knows how to sing, too, which is not always a qualification possessed by musical comedy soubrettes. Marion Jacques stands out well in the title role, being a competent singer. Frank Farrington was the funny, peppery English major to the life. Phil H. Ryley, as McMorai, also did clever work. Miss Lucy Jane Johnstone, a Hamilton girl, in the part of Omah, was good. She is making a success of her chosen profession.

The chorus singing was particularly good, the costuming most elaborate and

the two sets very attractive. Some novel and striking effects were introduced in "Dear" and "Don't You Think It's Time to Marry?" and in the new song, "Oh, Be Careful of the Crocodile," was one of the best, because of its decided originality, seen here in years. Altogether, "The Blue Moon" is a bright, clever and highly entertaining show. It will be repeated this evening.

Savoy's Good Bill

An excellent and well balanced bill, made up of exclusive novelties of "advanced" vaudeville, and other high class acts, each one of which has a strong and distinct claim to marked merit, is assured Savoy patrons for the coming week. Each week that passes adds to the prestige and popularity of the advanced style of entertainment offered at this house. Starting out with a fulfillment of every promise as to novelty and excellence of offerings, it has not only kept up to the standard, but the bills have grown better and stronger with the succeeding weeks. In the six musical Cutlys, featured as the chief attraction next week, lovers of high class entertainment will be offered one of the finest and most artistic musical offerings before the public to-day. The Cutlys, brothers and sisters, are all said to be skilled and accomplished musicians. The act was one of the most pronounced hits on the vaudeville bill that introduced advanced vaudeville to New York this season, and night after night was greeted with a storm of enthusiastic applause. Spick and span new costumes are worn and popular and classical music presented on brass, xylophones, string and reed, a particularly pleasing number being "Mary is a Grand Old Name," arranged for solo and sextette. The act will prove a delight to musical lovers.

The remainder of the bill is made up of an excellent aggregation of clever vaudeville entertainers, among them Harry Brown & Company, in his great success, "One Christmas Eve," said to be a little playlet full of human interest and thoroughly entertaining from curtain to curtain. Mr. Brown is assisted by Alice Knowlton and Marie Stanley. The act has proved a big hit wherever produced, and will undoubtedly be one of the best liked numbers. Another distinct novelty feature will be the appearance of Ollie Young and three brothers, in their great hoop rolling and boomerang throwing act, credited with being one of the most picturesque in the varieties. The stage is prettily dressed, and working with speed the Youngs give an exhibition which no act of its kind approaches in clean, clever, skillful and original work. The rapid passing and handling of large hoops is especially fine, while the balancing of hoops on string is said to be extraordinary. The apparatus is brightly colored, adding to the picturesqueness of the offering and the performance on the whole a striking one.

Mr. Young also introduces his celebrated boomerang throwing, which adds an element of sensationalism and excitement to the act, giving it a spectacular finish. Of notable interest here will be the first appearance of Jay W. Winton, the English ventriloquist. Winton, besides being a ventriloquist of exceptional ability, has a bright line of humorous talk. Clinton and Jerome, in "Back to Louisville," are reputed to have one of the funniest skits in the business, keeping the audience bubbling over with merriment all the time. They are a very clever team, and their offering is said to be entirely original. The Marco Twins, gyrating acrobats, are one of the funniest knock-about teams travelling in vaudeville, their act causing one continuous ripple of laughter. Their act goes with speed and dash, and the fun is fast and furious. Cartmell and Harris should easily prove one of the best liked numbers on the bill. They appear in a dancing act, which, judging by the advance notices, is justifying its claim to one of the most successful in its class. Their graceful and proficient work is sure to win appreciation. Cecelia Weston, a clever comedienne, who appeared here last season, will appear with new songs and will be an entertaining addition to a good programme. New motion pictures will be featured by the kinetograph.

The "Peacock Throne" of Persia is the most extravagant thing of the kind in the world. Its value is estimated between ten and fifteen million dollars.



ZELIE DE LUSSAN. The famous opera singer who has married Angelo Fronani, son of Portugal's Vice-Consul in Washington.

Results of Feuds of Actors and Actresses.

Dustin Farnum, who for four years has starred as the good young man in "The Virginian," and Frank Campau, who during that time has played the bad Trampas in the same play, are the best friends of the stage. Other companies furnish instances in which the men and women who play each other's sweethearts on the stage never exchange a word when they are away from the theatre. The stage, which is the home of extremes, can show some of the most remarkable friendships and remarkable enmities that exist anywhere.

For years Henry Irving and the comedian J. L. Toole were the closest friends. Toole helped Irving in his young days, and the friendship which was formed then and which was never broken, continued until the death of Irving. Toole died shortly afterward.

Friendship has accomplished much in the theatre. It was the friendship of Arnold Daly and Winchell Smith that suggested to these players the idea of producing in this country the plays of Bernard Shaw. Their joint experiment was successful.

Had it not been for the loyal friends that surrounded Wright Lorimer he would not have found it possible to produce the now successful "The Shepherd King," which no manager would touch at first. It was one of these friends, Roland Burke Hennessey, that helped Lorimer a great deal. Now Lorimer has engaged Hennessey to write a new play for him, and Hennessey has become associated also with the actor's business department.

Some of the bitterest pictures on the other side of the shield were those that were supplied by the enemies of Mac-rady and Forrest. These enmities gave

occasion, among other disasters, to the Astor place riots in New York, in which many were killed and more wounded. They were carried to England also, where there were rival parties—one in favor of Macready and a smaller, but no less determined body of partisans, that held out for Forrest.

An attempt to kill Edwin Booth was once made at McVicker's Theatre, in Chicago, but neither the madman that attempted the deed nor the other madman who later did kill William Terris was impelled by enmity as much as by an unbalanced mind.

Few actors had as many friends and enemies as Dion Boucicault, who enjoyed a peculiar facility of turning his friends into enemies upon slight provocation. He became estranged from John Brough-an upon the same ground that caused coolness between Richard Mansfield and Clyde Fitch—the authorship of a play. This same cause has led to countless enmities in the playhouse, although there are plenty of other reasons that have existed among the people of the stage. That great charity, the theatrical fund in England, became established because a quarrel between the two old funds, those of Covent Garden and Drury Lane. Some actors have produced plays that have been refused by other actors, and have produced them simply because they have been refused, and sometimes these plays have developed into successes.

SHOULD CHORUS GIRLS GO TO BED EARLY?

Much unjust criticism has been directed against chorus girls because of their habit of remaining out late at night. At least, the girls say it is unjust and surely they are entitled to a voice in the matter.

The frolicsome lassies who play havoc with the front row baldheads, and some others, argue that the term "late hour" is only comparative. Whether any hour is late, they say, depends wholly on where you start from in reckoning your day. A chorus girl goes to work at 7 o'clock in the evening, except on matinee or rehearsal day, when her duties begin at noon. She is through at midnight and then, provided there are Johnnies enough to go round, she hies to the nearest restaurant.

And why not? Would a girl engaged at any sort of work think of going to bed immediately after her work is done for the day? Take stenographers, for instance. They are through work at 5 o'clock. Do they go to bed at 6?

"The criticism is ridiculous," said Marion Coburn, one of the show girls now playing her in a musical comedy. "Just

because we chorus girls have no other time except the early hours of the morning for our fun and recreation, a lot of respectables must lift their eyebrows when we are mentioned in their presence. What would they have us do, I should like to know? There is nothing going on in the morning, and in the afternoon we either are rehearsing or playing a matinee performance. The only chance then for us to have a little fun is at night, after we are through work.

"Eight hours' work, eight hours' sleep, and eight hours' play. That is what the physicians recommend. As the chorus girl must work on most days as long as ten or twelve hours, and as she must sleep in the morning, if at all, it is only natural and right that she should have the wee small hours for her pleasure seeking."

If those who are given to complaining about the late hours of the chorus girls will bend their efforts toward making it possible for plays to begin in the morning, like other work, they will find that chorus girls will hie away to dreamland at an hour deemed respectable by girls in more genteel, if less fascinating, pursuits.—Chicago Exchange.

STILL TALKING.

Roadhouse Has Appealed His Case at Cobalt.

Cobalt, Oct. 4.—The legal proceedings against the strike leaders in the camp seems to have assumed serious proportions. During the last week President McGuire has been sent up for trial by Magistrates Hartman, Cobbold, Farr and Bryden, sufficient evidence having been heard to commit him for trial on two charges of interfering with a police officer while on duty. Organizer Roadhouse was fined \$50 and costs for using abusive language while speaking in a public place in Halseybury, but he has appealed the case, on the ground that the empty lot on which he delivered his speech was private property. The court, however, claimed that the public had access to it, and, according to the code, was a public place. Organizer Roadhouse still continues to speak on the square, but not nearly so often, the stand from which he talks being many nights conspicuous by his absence.

Mexico is very musical and a great deal of the demand for musical instruments is taken care of by the United States.

FAIR SCOTLAND.

(By John Patterson, Hamilton, Ont., in N. Y. Scottish American.)

Fair Scotland, land of Bruce and Burns,
Of Scott and Wallace right,
My heart to thee still fondly turns
With thoughts of sweet delight.

For noble deeds in freedom's fight
Thou'rt queen of all the earth,
And will remain so in thy might,
Thou dear land of my birth.

In deeds of fame in every clime
Thy sons have foremost been
To crush the foe at every time
In light for king or queen.

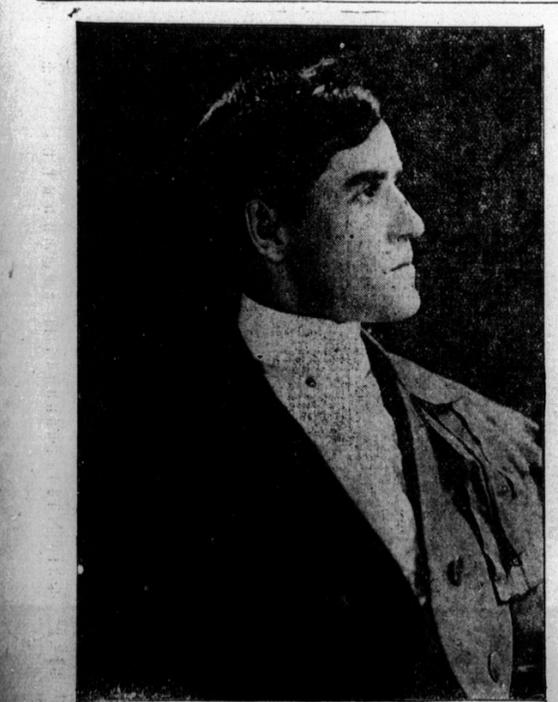
O heathery hills and flowery bow
My heart still pines for thee;
The blue bells fair, the hips and slaes,
I never more may see.

May heaven smile upon thee still,
And guide thy sons aright,
Who speak with power the word and will
Of Christ, the world's light.

In him our fathers nobly stood
For freedom's righteous cause,
And signed the Covenant with their blood
For God and Heaven's laws.

A last good bye, O land most dear,
I never again can see;
For health is falling, age is near—
A long farewell to thee.

The Man Behind.
We stand behind what we say, or money refunded. Fall underpants, sweaters, mitts, shoes, shirts, pants, overalls, are what you want at the price you want. M. Kennedy, 240 James north, 148 John south.



ALLEN DOONE Who will appear at the Grand next week in "A Romance in Ireland."



WHEELER EARL AND VERA CURTIS at Bennett's all next week