

IN THE WORLD OF AMUSEMENT

General Gossip

Verdi, the venerable musician, when asked to name the necessary qualifications for a successful singer, said in response: "Firstly, voice; secondly, voice; thirdly, voice; fourthly, voice." The latter we are supposed to possess, but, unfortunately, many who sing forget that it is the impelling instinct which should permeate all ideal art. Without this adjunct flowing forth in natural impetuosity from a heart whose sympathies have been awakened through comprehensive channels of an alert mind, the most beautiful of songs will fail through the inability of the interpreter to arouse the sympathies of others. Miss Melba has often remarked that "singers are made from the natural voice, a good ear, a mimetic power and a knowledge of music generally. With these the aspirant needs but little from professors." Without them, voice and style are sometimes manufactured, but of what good are they? Never reliable, always unsatisfactory.

I think it was Dr. Stainer in England who once remarked, after testing several hundred voices during the last thirteen years, that he discovered but twenty-five good ones out of that number.

There are many able exponents of vocal art to be found in the world. New York, Paris, London, etc., to say nothing of Italy, but all the world knows that, however consummate the art may be, one cannot make a canary out of a crow, though it is said that the latter bird can, through the agency of some tongue-splitting device, be made most affable. But I do not remember a single instance being recorded wherein he has been made musical. Personally I do not believe in too much science, and time were spent developing the art, and the search made more vigilant for prodigies, the world in general would not lose by the search. Singing has become too much of an accomplishment.

To a certain degree, in the present era, and there is far too much dabbling with dangerous, not to say unworthy, material in the musical world. Most assuredly vocal science is of much assistance in the pursuit of vocal art. Scientific training for the young, beyond the simplest principles of physiology, however, seems impracticable, as it is hardly to be expected that young people, who are devoting their energies to acquiring a musical education for pecuniary purposes, have had either the time, money or inclination to have first procured the scientific knowledge of their art; and this is where the available assistance of a teacher who is able to sing, and well as required, as the pupil's powers of imitation combined with natural intelligence, will stand him in good stead of scientific knowledge until he shall have so ripened in years and experience that scientific theories will not confine, but aid him in his work. Correct breathing is absolute. The principles of motive power of breath—those which the larynx, pharynx and organs of articulation, and their immediate bearing upon quality of tone, color, enunciation, are easily comprehended without entering into the details of anatomy.

Miss Blanche Ring, one of the principals in the new musical review, "The Gay White Way," tells an amusing incident that occurred while she was starring in "Vivian's Pans" in the west. It was Miss Ring's custom, on arriving at a new-night stand, to go to the theatre and personally supervise the orchestra. During one of these she took exception to the way the cornet player was embellishing his score with coloratura work. She suggested a change and was met with the reply: "My good woman, I am playing this as it was whistled to me. I do not play by note, and our leader whistles how he wants me to play."

Following are the words of one of the pretty waltz songs in "The Merry Widow," which is having a phenomenal run at the New Amsterdam Theatre in New York.

Merrilla, I arise from dreams of thee,
And modestly prepare to break my fast
With but a slight and rather cursory
Repeat.

Above the strains of frying eggs and
things,
Of sizzling of bacon turning somersaults,
Hear Clara in the kitchen as she sings
The Waltz!



CASEY HASTINGS,
Who will appear in "Mrs. Temple's Telegram" at the Grand on Christmas Day.

I say the waitz. Me seems there is but one.
I hold my breakfast and I leave the house.
The hall boys hums a waltz, but it is none by Strauss!

The elevator boy—heavens above—
Beside me (who am doting out some rhymes)
Whistles the waltz, before Desbrosses street, Ten Times.

Here in the shop, from copy boys clear down
To editors and such, all of them sing
Or whistle at it. There is naught can drown The Thing.

All day it goes. The "Hab" mich lieb refrain
The soulless trio in the restaurant
Plays three times thrice. Can't I escape the strain? I can't.

And then, although it might have been foreseen,
O ceaseless melody that so distracts!
What e'er the show, they play The Waltz between the acts.

So goes it. Therefore, lady, be not hurt,
For full to cloying, is my music cup;
Grant me slight success from that waltz. Oh, Myrt, Shut up!

Giacomo Puccini, the noted Italian composer, has received from Henry W. Savage's American production of "Madam Butterfly" more money in royalties than from all the foreign impresarios who have presented the fascinating grand opera.

J. D. Barton & Co.'s new and novel drama of the West, "Through Death Valley," has been nicknamed the "Snake Opera," as it is the first of the sensational melodramas to use live rattlesnakes on the stage to produce a new thrill for the public. G. E. Robinson, the business manager, claims that it is the "cap-peak" of all thrillers.

Theatregoers would change their opinions of some of the leading comedians if they could see their favorites during the rehearsal. It is then that the mental shortcomings of actors and actresses are most apparent, and it is then also that the costless and hardworking managers do the funny work, which later brings the smiles to the faces of theatre patrons.

There is a comedian of national reputation, whose weekly salary now is in the neighborhood of \$1,500, who never had heard of "Dame Nature" until his manager introduced him to that personage. And it was only by chance that the manager discovered his great comedian's delinquency. In the lines of the piece that was being rehearsed were the words "Dame Nature," and the manager, happening one day to be standing near the comedian as he spoke that line, was startled to hear his high-priced star speak of "Dame Nature."

George Ade always watches closely

At the Grand

The Partello Stock Co. will occupy the stage of the Grand all the next week. This organization has met with success of a pronounced sort this season. Its repertoire consists of pleasing plays that have not become hackneyed. An excellent company headed by Alice Kennedy, and a complete scenic equipment are promised. The bill for the week will be: Monday, "A College Girl"; Tuesday, "The Way of the West"; Wednesday matinee, "A Daughter's Sacrifice"; Wednesday night, "Under Two Flags"; Thursday, "A Railroad King"; Friday, "Faust"; Saturday night, "We Never Sleep." Seats are now on sale.

The mirth-provoking and uproariously funny farce, "Mrs. Temple's Telegram," which had a successful run of an entire season at the Madison Square Theatre, New York, three months at Power's Theatre, Chicago, and two months at the Waldorf Theatre, London, Eng., will be the attraction at the Grand on Christmas, matinee and night. If you are interested as to whether a husband is ever justified in telling him to go home and see "Mrs. Temple's Telegram" and have your curiosity appeased. The charm of the piece, however, lies in the acting and rarely has a more finished piece of work been seen than the Frank Fuller of Allan Murmain. He takes the reins of comedy in hand upon his entrance, and from then on holds them. Miss Frances Gaunt as "Mrs. Temple" has a difficult task in making an impressible, juddish character; interesting; but her strong personality aids her materially. "Mrs. Temple's Telegram" is bright, clean and free from suggestiveness.

"The Cowboy Girl," with clever Marie Flynn in the title role, was presented at the Grand again last night. There was a large audience present and the play went with the same western dash that marked its previous presentations here. The plot is interesting and the pleasure of the performance is enhanced by the musical numbers. The same bill is being presented before a big house this afternoon and it will be repeated to-night.

Fred Mace, who has been seen here in the leading comedy roles of "Piff, Paff, Pouf," and "The Chinese Honey-moon," will return to the Grand a week from Monday night in his latest musical success, "The Circus Man."

Henry Ludlow, the eminent tragedian, who has secured the effects of the late Richard Mansfield, will be seen at the Grand, Dec. 30 and 31, in "Richard the Third," and "The Merchant of Venice."

One of the best attractions to be seen at the Grand this season will be Blanche Walsh in "The Kreutzer Sonata." The date is January 6th.

Al Martin's big "Uncle Tom's Cabin" production will be at the Grand on December 28, matinee and night.

The attraction at the Grand on Friday week will be "The Fatal Flower."

Henry B. Stanford and Laura Burt will be seen at the Grand on Friday in "The Walls of Jericho." This is James K. Hackett's famous play.

when his plays are being rehearsed to see that the players do not make such breaks as this. Knowing as all producers do, that the majority of actors are without education, Ade takes special pains to see that those who act his plays understand all the references that are made, and that they see the significance of each joke.

When "The Girl Rangers" was being rehearsed at the Auditorium one of the girls insisted upon saying that a married man is always guilty until he proves he isn't. This line, as Mr. Nesbit had it when he wrote the play, read, "A married man is always guilty until he proves he wasn't there." After a solid month of coaching the girl was induced to speak the line as it was written. Later, when this girl spoke her line before an audience, it caused a laugh and she was given \$75 for being a "comedienne."

A theatrical company headed by one of the better known actors, lately was disbanded and the time which had been secured for it was canceled, and simply because the managers decided that the question of the probable sobriety of the star was too problematic for them to bother about.

An actress who has been a leading member of several of the best companies of the day and who is starring this year, also has been warned by her managers that the slightest indulgence on her part in the pleasures of the table will be punished by a cancellation of her tour.

Times change and manners change with them. It was not so long ago that Knox, the English actor who played Glenalvon better than he played anything else, used to demand his two quarts of brandy before each performance. "The part can't be played on less," he used to say.

On United States Thanksgiving Day Henry W. Savage's theatrical companies played to more than \$33,000.

Who said times were hard in Uncle Sam's land?

A LITERARY TREAT.

The recital by Miss Edith Margaret Small, which is to be given in St. John's Presbyterian Church December 17th, promises to be a literary treat. Miss Small has gained an enviable reputation as an interpreter of the poems of the late Dr. Drummond, and will give a number of these poems Tuesday evening, along with an original arrangement of Henry Ian Dyke's story of "The Other Wise Man," and several humorous sketches from various authors.

Come In, Pat.

Dr. George A. Gordon, pastor of the Old South Church, Boston, tells how a witty Irishman stood before the gate of the other world, asking for admission. St. Peter refused him, however, telling him he was too great a sinner to enter there, and bade him go away. The man went a little distance from the gate and then crouched three times like a rooster. St. Peter at once threw open the gate and cried out: "Come in, Pat! We'll let bygones be bygones!"

Bennett's All Star

A pleased public means an established number of unconscious advertisers for a theatre, and this week Bennett's has been able to make many more warm and constant friends. Every week the list of regular patrons of the theatre grows, which ensures its continued success. A large number of country visitors to the city are seen at each show.

Next week Bennett's is to have two special nights. On Wednesday the Ninety-first Regiment will be the guests of Lieut. Col. Logie, and all the boxes will be occupied by the officers of the regiment and their wives. The rank and file of the regiment will be admitted free to the best part of the theatre on presenting themselves in uniform at the box office. On Friday the members of the Dundas Rugby Club will be the guests of the manager. The bill to be put on is a strong one, with plenty of action and a dash of the comic element. Some of the finest gymnastic work, fortune telling, sketch talent, and dancing is assured, all the numbers bringing with them first class reputations.

The Great Sa Heras is not new, but her act is sufficiently wonderful and mysterious to bear repeating. This season this absorbingly interesting person is carrying a bunch of new tricks that will enhance her reputation, and those who have seen them say that there is no describing them, because they beat everything ever seen before.

Barney Fagan and Henrietta are a bright couple who put lots of action into their work on the stage. This act will appeal to all the fun made in it being of the rollicking kind aroused by genuine comedians with a line of clever dopes.

The hand to hand gymnastics of Shanks brothers are marvellous, and will compare favorably with anything ever done here in this line. The two have a number of new and original feats which are only possible to men who are possessed of tremendous strength and nerve, as well as many others, which, while familiar, must arouse admiration for the facility and ease with which they are accomplished.

It seems that music, and the best variety of it, must have some place on every bill. All that has come to Bennett's has been excellent, and that standard has been upheld by Montgomery and Moore in their piano and dancing act. These two have an act that bristles with action and novelty, and will be well liked by the patrons of the theatre.

Maddox and Melvin introduce a bright little dialogue, entitled "The Soubraine and the Messenger Boy." In it there is something doing all the time, and their singing and chatter will be sure to suit the taste of everybody.

Mazzuz and Mazette appear in a comedy and pantomime act and exhibit plenty of work to laugh at. This team has a trail of applause behind it, and their act is likely to secure for them another triumph in Hamilton.

The motion pictures for the week are exciting and interesting.

CONSERVATORY LECTURES.

The manager of the Conservatory of Music has arranged a lecture series, commencing in January, that promises to be both educative and interesting. Doctors Glasco and Morton will deal with health principles and vocal and physical exercises respectively. C. Percival Garratt with the development of church music; Mr. A. G. Alexander and the music directors will cover a variety of live student questions, such as history of instruments, illustrated, the opera, evolution of piano music, methods of study and choir training.

RED PLAYS ARE MONEY GETTERS.

A certain dramatic author who can write a passable melodrama in two weeks and who has a serviceable reputation as a melodramatist has turned to the construction of serious plays and has put behind him the cheques for \$1,000 in advance and the pleasant weekly royalties which he used to receive when he pursued his melodramatic way.

The dramatist said that he had been influenced in his change of occupation by the change which Charles Dana Gibson made when Gibson left a big black and white income in this country to go to Paris to study oils.

Not every worker in the melodramatic vineyard has courage enough to turn his back upon the exceedingly rich profits that are to be made there by those who know the way. Theodore Kremer, who is generally regarded as at the top of the list of melodramatic writers, is a well-to-do man of good education. It is said that earlier in his life he had some thoughts of writing plays with a purpose, but that he gave his attention to the lucrative melodrama when he found that the melodramatic market was a good one.

Ramsay Morris, the author of "The Ninety and Nine," "Suspected," and other melodramatic wares, is an employee of Charles Frohman, and he has written plays for production in the 82 houses. James K. Hackett has been his fairy godfather in dramatic literature. Morris piloted E. H. Sothern and Julia Marlowe in their tour across the country the last year that they were under the direction of Charles Frohman.

Hal Reid, of "The Knobs of Tennessee" and many other melodramas, used to be an actor and his wife was an actress. Reid has made a lot of money out of his melodramas, but the greatest ambition of his life met disappointment when his serious play, "The Nazarene," failed at the Studebaker Theatre a few years ago.

The Shuberts and Frank Perley and Channing Pollock and others were mixed up in the production of the piece. Reid always insisted that he had spent years upon its composition, that he had made a serious study of the period of history in which the scene of the play was laid, and that had the piece been played as he

Savoy's Good Bill

An excellent variety of entertainment is promised patrons of the Savoy Theatre next week, the bill including several of the best comedy attractions in advanced vaudeville. Chief of these will be the sketch presented by Nick Long and Adeline Cotton, two well known performers, who have met with the same success in vaudeville as attended their appearance on the legitimate stage. Mr. Long for several seasons starred in big musical comedy productions, and Miss Cotton has also played prominent parts in well known offerings. The sketch has been one of vaudeville's biggest laughing hits this season, and the humor is said to be delightfully original, a series of mirth provoking situations offering unlimited opportunities for fun making.

The sketch was specially written for Mr. Long and his partner, and affords them ample scope to display their ability. Next week will be Conservative week, and a big advance sale, the boxes for several performances having already been disposed of, ensures big business.

Green and Werner, the original "Jungle Babes," a big laughing hit, will be a strong added attraction. Those who saw this clever team at the Savoy last season will welcome the opportunity of hearing them again. The act is elaborately staged to represent a corner of the jungle, and with the use of the spotlight a very pretty effect is obtained. The skit hinges on the wooing of a Zulu maiden by a dandy warrior. Catchy and original songs are introduced, and also clever dancing. The act is one big scream from the rise of the curtain, and the laughs never cease while the Jungle Babes hold the boards.

Another big comedy number will be the sketch, "Wanted, a Divorce," by Charles J. Stine and Olive Evans. The act is a complete laughing success, and one of vaudeville's standard comedy sketches. It is full of complications and action of mirth provoking qualities. Mr. Stine is a clever comedian.

Marguerite and Hanley have one of the best acrobatic acts in the business. The work, besides being new and skillfully executed, is done with a dash and swing that adds to the effect. In these days when vaudeville is flooded with entertainment of this class, something out of the ordinary is demanded from acrobatic attractions that wish to attain success, and in this Marguerite and Hanley are reputed to have succeeded.

John Le Clair is one of variety's merriest jugglers. He has a good routine of clever tricks, neatly performed, and combining a good line of comedy that helps to make the act well liked. Much of his work is said to be original.

A concoction of singing, dancing and bright patter is promised by Hill and Hill, a clever team of colored entertainers. They are said to have some new song hits and eccentric steps that get the laughs.

Gillay and Fox, a pair of Hebrew comedians with an act that combines all the elements that go to make up a successful attraction of that sort, should be among the best liked numbers. The dialogue bristles with points and is altogether new and fresh, the "gags" being neatly worded. They have some catchy parodies as well.

Frank Bowman is a magician with an act that is said to provide several minutes' pleasing entertainment. Some new illusions are introduced, and the work throughout is clever.

The moving pictures and the programme by the orchestra will, as usual, be interesting numbers.

Damp is a great enemy to tea, and should be averted from it by all possible means. It is, therefore, imperative that the tea should always be kept in a perfectly close vessel and in a dry place.

COMIC WRITERS AS PLAYWRIGHTS

One of the editors of Puck has been commissioned to write the libretto of one of the musical comedies which are to be produced later in the season, and if he is an editor whose reading in the libretto matters is at all extensive he will ponder a long time before he decides that he cannot write a loser. Some of the funniest men that have ever lived have become dismal failures in writing for the theatre.

John Kendrick Bangs is by some accredited to be a humorist of distinction, but he gained no feathers when he wrote the book of the musical piece, "The Man From Now." This affair underwent constant pruning and trimming and it was played by a pretty fair organization. It fell flat.

Douglas Jerrold, whose quarrel with Charles Kean furnished some of the best examples of the art of sarcastic letter writing that the English speaking stage has seen, wrote "Black Eyed Kusan," at which several generations of Englishmen laughed, but he also wrote other pieces at which nobody ever laughed. Nat Goodwin is just as funny off the stage as he is upon it. He is one of the best story tellers among the actors, but neither his skill as a comedian nor as a judge of good stories helps him when he sets out to decide whether or not a certain play is funny. He failed lamentably in "Beauty and the Barge," which was a dramatization of one of the funniest stories that the funniest of writers, W. W. Jacobs, ever penned. Sketches made from his "Captains All" and from several of his other stories have been attempted with little success.

Low Dockstader is funny off the stage and is a prince of story tellers. Yet some of the songs with which he has created most interest in the last few years have been written not by him, but by

Jean Havez, who travels with him in the dual capacity of treasurer and provider of local and topical material for song and jest in the cities through which Lew passes.

Off the stage Francis Wilson's bug is for books. He is not overwhelmingly popular among actors, but he has a good home, a fair library, and a garden, and if the cafes miss him he doesn't seem to miss the cafes.

Richard Carle is one of the oddest judges of the odd and bizarre in humor that the stage has. Carle's was the jest about not liking to eat peas because he couldn't keep them on his knife, and it was he who promised to meet a certain train with his trap, "and there'll be a piece of cheese in it, too."

Harry B. Smith, who has written tales and tales of humor for musical comedies and comic operas, is no facile jester in private life. He pursues his work of writing humor in much the same spirit that he would sell lumber or hardware if dealing in either of these commodities happened to be his business. He has one of the finest libraries of stage material that is owned in the United States. When he works he takes a large writing pad and with this upon his knee and curled up in a Morris chair surrounded by his books he does his writing. He looks like a prosperous business man, and he has none of the affectations which mar the manner of so many people of the theatre.

Victor Herbert, whose cheeks are as red as apples and who sets an example in dress which is not followed by all comedians, is a musical humorist. There was a taste of his quality in the delightful burlesque music he wrote for "The Magic Knight." In this music he burlesqued the themes of grand opera in a way that made musicians laugh at the humor of the music. Herbert has none of the earmarks of the possessor of one of these hair trigger artistic temperaments.



ERNEST LENGYEL VON BAGOTA,
The boy pianist from Germany, who has delighted large audiences in London.
Eng. Bagota began playing when four years of age.

HAYDN'S "CREATION."

In the Drill Hall next Thursday night Haydn's "Creation" will be presented by a chorus of 300, under the direction of Mr. George R. Robinson, the veteran bandmaster. The soloists will be Misses A. Smith, A. Fraser, F. Kinrade, soprano; Vernon Carter, H. W. Robinson, tenor; J. E. Egan, H. N. Garthwaite, and H. N. Thomas, basses. As this work is given in aid of the Mountain Sanatorium for Consumptives it is certainly worthy of the support of the general public, and a large audience is looked for.

A Memorable Day.

Professor D—entertained one night a group of students at his residence. A magnificent sword hung over the fireplace of the library, and during a space of silence the professor took down a sword and brandished it impressively. "Never will I forget," he exclaimed, "the day I drew this blade for the first time!" "Where did you draw it, sir?" a freshman asked respectfully. "At a raffle," said the professor with a twinkle in his eye.

SUITS MADE IN FOUR DAYS.

System Inaugurated in Canada is Being Adopted in England.

In England the merchant tailors are taking time by the forelock. The visit of the Semi-ready people to Great Britain has started into active life some wholesale "cut, make and trim" establishments. The merchant tailors will merely carry the cloth, take the measure and the style desired, and send the fabric to a large establishment which cuts, makes and trims suits and overcoats for fifty other merchant tailors. The Semi-ready factory in Canada practically does his work for their 100 stores in Canada. Their stores carry a stock finished to the trying-on stage, and in addition carry a large range of cloth samples. Suits are made to exact measure and type from these samples in four days. Promptitude in delivery is one of the features of the Semi-ready special order department.



FLORENCE MOORE,
Who will be seen at Bennett's all next week



Leading Lady in the Partello Stock Co