

Music and Drama

WORLD OF AMUSEMENT

Stage and Platform

General Gossip

Dr. Samuel P. Capen, a Clark University professor and special investigator for the Worcester Public Education Society, has been making a study of the likes and dislikes of young men and women, beginning with those of school age, as to the theatre. The investigator asked the young persons as to how often they attended the theatre; what theatres they attended; what sort of performance they preferred and kindred questions that assisted his purpose. There were answers to Dr. Capen's questions from 2,461 girls and 2,459 boys—a fairly even division of the sexes. One-fifth of the girls between eight and sixteen years and almost a third of the boys attending the public schools at Worcester attend the local theatres regularly at least once a week. The investigator discovered that the girls go less frequently as they grow older, while the boys go more often. "I tried to get the reports about the young men and women distinctly separate, and that brought out many contrasts, parallels and a distinction between their tastes," says Dr. Capen. Twenty-six per cent. of the girls and nineteen per cent. of the boys never go to a theatre. Forty-six per cent. of the girls and fifty-seven per cent. of the boys attend a theatrical performance once a month or oftener, and twenty per cent. of the girls and thirty per cent. of the boys go at least once a week. A large number of the girls prefer serious plays—melodrama, drama and tragedy. In the reports, the drama was the preference of thirty-four per cent. of the girls and thirty-two per cent. of the boys. Comedy increases in the tastes of girls as they grow older, according to the reports, and then, in turn, problem and the so-called society plays. Boys prefer comedies and "youths vaudeville." The investigation disclosed that "picture shows" are very popular with the young, but Dr. Capen asserts that this taste "passes with both sexes as they grow older," which is an encouraging suggestion for the regular theatre if it be well managed. "The ferocity of the tastes of the younger school children is appalling," says Dr. Capen. "Five boys liked plays in which there were shooting and murders, and three little girls liked murders," he adds, impressively. Yet is not the professor's alarm erroneously based? Does this statistic ignore the potency of percentages? If only five boys out of 2,459 and three little girls in a total of 2,461 confess an admiration for these terrible things, is it evident that the growing generation in Worcester is amazingly mild and moral in promise.

Henry Hill and James Callaghan, whose picture appears in this page, are a pair of clever amateur comedians. They recently won first prize on amateur night at the Savoy Theatre, and it was the opinion of many who saw them that their act was as good as any professional stunts which have been seen here. Callaghan, who does the heavy work for the team, is a clever contortionist, doing both front and back bends and also a nerve racking stunt of dislocating his neck. He has been at the work ever since he began working, and bears many of his difficult bends under the tuition of Jimmy Marselles. Hill does the quicquity work, and has a style all his own. His funny antics and clever skits raise many a laugh.

Martin Harvey, in his recent dissent from A. R. Walkley, dramatic critic of the London Times, and Augustine Birrell, seems to have had the better of the argument. This was no mere encounter between an actor and critic on the premises usual to controversies between players and those who are supposed to give them admission and information. Mr. Birrell had described the actor's art as "a sham." Mr. Walkley had said the actor is "less than a man," because he made use of "physical advantages." Mr. Harvey argued that all art is imitative, and the actor's, if anything, less than others. He brought forward Shakespeare himself, who, he remarked, consistently upheld the actor's calling, and whose own profound and many-sided character was developed in its pursuit. "I ask you," said Mr. Harvey, "to listen to the chief thinker of the world rather than to the Chief Secretary for Ireland. With the supreme illumination that Shakespeare throws upon the actor's art, I ask you to compare Mr. Birrell's poor little glimmer, sufficient only to make visible his right honorable darkness." As for Mr. Walkley's contention that the actor was "less than a man" because he made use of "physical advantages," Mr. Harvey noted that the same "infantile argument" would hold good of "the thunders of Demosthenes." It was a fact, too, he affirmed, that most great actors had succeeded, not because of physical advantages, but in spite of the absence of them. Mr. Harvey suggested that acting is akin to hypnotism in that it consists in the expression of a normally conscious ego. "Man," he said, "is composed of many egos, and when he acts any particular part, one of these egos will live before us. This means its highest inspiration." He quoted Garrick to the effect that "the greatest strokes of genius have been unknown by the actor himself till the warmth of the scene has 'sprung the mine,' surprising the actor as much as the audience." Irving had called the actor's personality two-sided; Mr. Harvey would call it myriad-sided.

From the New York Telegraph: New that it is all over except counting the money, one may in fairness divulge the disappointment and heartaches that attended the earlier efforts of Eugene

At the Grand

Charley Grapewin, in "The Awakening of Mr. Pipp," comes to the Grand the week after next. Mr. Grapewin and his play are well known to Hamilton with musical accessories, and yet not one of the many musical things that have no plot. "The Awakening of Mr. Pipp" is in many ways a dramatic story, for it deals in the affairs of a loving wife and a thoughtless husband, and while Mr. Grapewin and George Totten Smith, its authors, have treated the theme in a comedy vein, it is nevertheless a well told story of interest and well sustained continually. There are few of the "musical plays" of the times that could stand presentation, shown of their songs and girls, but "Mr. Pipp" is not one of these, for it is a play full of amusement and mirth, were it told without the aid of song and chorus. Anna Chance will again be seen in her very excellent conception of the loving wife, Mrs. Pipp.

Brilliant in every respect will be the occasion when Mr. Henry W. Savage introduces to music and social circles of this city Puccini's fascinating "Madam Butterfly," the Japanese three-act grand opera which has created such a furore in Europe that it is being heard simul-

Savoy's Good Bill

Vaudeville of a better brand than ever is promised patrons of the Savoy Theatre as a result of the organization of the new Morris circuit, which is now being actively proceeded with, and which when completed will include theatres in practically every city of importance in the United States and Canada. The management of the Morris street houses says the effect of the new organization will be felt at once, and have its results in the class of entertainment offered at the Savoy.

The big feature next week will be a comedy sketch, "Hogan's Flat," approved of by critical United States audiences, and stamped as one of the solid laughing hits of the season. It is presented by the Favor-Sinclair Company, and has been featured with great success in the best theatres across the boundary line. Mr. Favor is one of the best comedians in the business, has the support of a clever company of five people, and is appearing in a sketch that is said to offer almost unlimited fun making possibilities. Mr. Favor is seen as Montague Hogan, owner of the flats, and the scene is laid outside the building early in the evening. Special scenery is used in staging the act. Edith Sinclair appears as Cordelia Malone, a wealthy widow, occupying the lower flat. John K. Newman portrays Paul Flaherty, an impatient tenant of the upper flat. F. Z. Hazleton, as Dora Wilkins, niece of the widow Malone, and George Barlow, as Officer Fly, one of the city's finest, are the others.

The Cornelles, eight in number, are high class acrobats, who are said to give an exceptionally clever performance. They go through a good, fast acrobatic routine, performing a number of whirlwind feats in smooth style. The act is neatly costumed, and is sure to be a well liked number. Good music acts can always be relied upon to score. Past experience has taught that. The American banjo four is a good number, somewhat out of the ordinary, that ought to make a hit. The quartette, according to advance notices, is an exceptionally clever performance. Bert and Lottie Walton are a clever comedy team, who are sure to add greatly to the strength of the mirth provoking qualities of the bill. Miss Walton is said to be an exceptionally clever dancer, and they introduce a novel roller skating turn as well.

Bunnell and Glendy will present their famous comedy sketch, "Married Life." George C. Davis is another clever entertainer. His songs are spoken of as being new and catchy, and he is said to deliver a monologue that is new and pointed and handled in clever style. Dainty Effie Pearson is a charming little soubrette. She wears pretty costumes, selects her numbers with good judgment and gives an altogether pleasing act. Another good comedy number, a complete change of motion pictures, and the musical programme will make up the bill.

ART CLUB RECITAL

The Conservatory Art Club presented a very fine programme at its second recital, held in the Conservatory recital hall this afternoon. It was largely attended and most enjoyable. The programme was: String Quartette—Svendensen, Op. 1. C Major. Miss Ella Howard, Messrs. John W. Edward A. and Oscar Bartmann. Songs—(a) Separation—G. Puccini. Roma (b) Lullaby from "Jocelyn"—Gohard. Miss Adeline Smith, Violin, Mr. Oscar Bartmann. Piano—Polonaise, Op. 46, No. 1. MacDowell. Miss Lillie M. W. Pene. Violin—Canon, Op. 10, No. 3. Bohm. Miss Ella Howard. String Quartette—Op. 125, No. 1. Schubert. Adagio. Allegro.

Irish Folk Song—Arthur Foote. (b) Love Song—Flegler. Miss Adeline Smith. Cello, Mr. Edward Bartmann. Violin, Mr. Oscar Bartmann. Piano—Capriccio, Op. 22—Mendelssohn. Adante. Allegro Con Fuoco. Miss Lillie M. W. Pene. Second piano, Miss Ina Springer.

James McNeill, senior surveyor to Lloyd's Register of British and foreign shipping at Newcastle, has retired after 36 years' service with that society. Mr. McNeill hails from Dunbarton, where he served his apprenticeship as a ship-builder.

Bennett's All Star

Manager Driscoll has been in high spirits lately and he has good reason to be so. Bennett's has been doing great business with its show this week, and to-night the house will be crowded again. One of the best features of a well balanced bill next week will be the Abel-Ardien company's offering, "Three of a Kind." This act comes here from the United States with a bunch of favorable press notices. The Detroit News, in the course of a criticism of the show in which this act was being played, says: "Three of a Kind will want some beating. The act is humorous, not in the sense that so many vaudeville turns are funny, hummed, made by coarse libel on domestic ties, etc., but in the most refined sense of the turn. These actors are British and seem to know that what they are introducing is something above the ordinary. They take particular pains that nothing in their acting is ever suggestive and are doubtless proud of the fact that they can evoke laughter without descending to the gutter for it."

In this city, at Bennett's, the class of show complained of above is an unknown quantity. Actors and actresses there are who think that a little lack of refinement adds a large dash of interest to their turn, but Manager Driscoll knows these people and is careful to advise them to be careful before the Monday matinee that whatever may be popular in the States will not go here, and that a Hamilton audience can only be judged by a standard of decency and morality.

The O'Meers sisters have a picturesque and daring act. The two girls are pretty and wear gorgeous costumes. They have a slanting wire act and the stunts that they perform on it, while being new, are calculated to make the oldest vaudevilian gasp with astonishment. The two have met with a number of accidents, but persist in performing the act. While going through their manoeuvres now they are very carefully watched as a fall might be fatal if there was nobody by to catch them.

The Miles-Stavordale quintette introduced a novel musical act. All of them are adepts on the saxophone, xylophone and bells, which, by their playing, they prove to possess beautiful qualities which lend themselves to the rendition of popular and classical numbers. This quintette is composed of players of considerable musical ability and their act always succeeds in pleasing.

Ruby Raymond was to have been seen in this city last week, but was unable to leave her last resting place on account of a slight indisposition. She has completely recovered, after her week's rest. She sings a number of delightful songs, with the assistance of a chorus of sweet voiced boys. The star and her company also give several graceful dances. Melville and Higgins have a charming singing and dancing act. Their songs are catchy and tuneful and their dancing will be sure to meet with favor from those who take pleasure in the art Terphorean.

It is some time since Hamilton had an imitator and patrons will find Belman and Moore to be a pair of the best in the business. They personate half a dozen or more of the best known stage types and together are able to introduce a series of the most famous scenes in well known plays.

CHOIR CONCERT.

The concert to be given in Knox Church on Tuesday evening at 8.15 promises to be very interesting, judging by the programme. Miss Helen Landers, soprano, comes highly recommended and Mr. F. Benrose is recognized as one of the finest tenor singers in Canada. Mr. O. A. Smiley's splendid readings are well known to Hamilton audiences, and need no comments. The choir of 60 voices will give four numbers.

WERE THESE PLAYERS DECEITFUL?

Mrs. Herbert Berthold Tree is in the role of Clytemnestra in Mrs. Patrick Campbell's production of "Electra," although these two actresses have not at times indulged in the most flattering activities when referring to each other. While playing together in London, newspapers devoted much space to their verbal encounters. Although the relations existing behind the scenes are as a rule most pleasant, there have been several examples of incompatibility of temper existing between two leading players. Chicago is familiar with the trouble between Eddie Foy and Trizie Friganza in "The Orchid." From the first night that Miss Friganza made a hit in the piece, bad feelings began to brew between the two comedians. Many an evening Eddie and his leading woman passed each other without even an icy smile. Charles Bigelow was for years Anna Held's chief comedian. When, however, Anna Held discovered that Mr. Bigelow was to leave her and go with the Shuberts there was trouble ahead. Little the audience thought that when these two were singing "Kiss, Kiss, Kiss," Miss Held was favoring Mr. Bigelow with glances and jeers under her French breath. This kept up until Mr. Bigelow could stand it no longer and walked out of the theatre during the middle of an act. He had not lost his self-respect, but his temper was sadly ruffled.



EDWARD M. FAVOR AND EDITH SINCLAIR & CO., Presenting "Hogan's Flat" at the Savoy Theatre next week.

PLAYERS WHO SEEK THE PUBLIC'S GAZE.

In "The Hoyden" one of the song hits deals with the necessity of players keeping their names before the public. After enumerating many well known methods used by actors to do this the actress begs the audience to tell what she shall do so they will remember her. Although the press agents are responsible for a good many stories that find their way into print there are many players who purposely go out of their way to attract attention.

George Cohan is not at all backward in attracting attention to himself. The night before the Yankee Doodle comedian sailed for Europe he was tendered a dinner by Victor Moore at which over 200 men well known in theatrical circles were present. The steamer sailed at 9 o'clock Saturday morning. At this early hour a large crowd was attracted by the sight of Mr. Cohan and a large delegation of his friends who came direct from the dinner in their gala attire marching uncertainly up the pier. It was raining hard, and this did not materially add to their appearance, as they were all up to their knees in slush. Louise Gunning, the prima donna of soprano, comes highly recommended and Mr. F. Benrose is recognized as one of the finest tenor singers in Canada. Mr. O. A. Smiley's splendid readings are well known to Hamilton audiences, and need no comments. The choir of 60 voices will give four numbers.

It is whispered about among those familiar with several well known actresses that some of them will soon appear in public wearing monocles. Like Anna Held's eyes, they cannot make their monocles behave so the public will not have the pleasure of seeing them in private.

LOCKWOOD COMING.

Albert Lockwood, head of the piano department of the University of Michigan School of Music, will give a lecture-recital to the students of the Conservatory of Music on the last Saturday in March. Mr. Lockwood is one of the foremost of American pianists and educators and a musician of wide continental reputation. He has appeared in Hamilton several times in recital, but will be remembered particularly by his unique instructive lecture-recital series given some five years ago. As seating accommodation is limited to 350, none but students will be permitted to attend.



HILL AND CALLAGHAN, at the amateur contest at the Savoy last week.

Walter to dispose of "Paid in Full," the play that in a single night registered an overwhelming success at the Astor Theatre. Doubtless, to err is human, for a manager to err in rejecting a play such as "Paid in Full" is also cruel to the point of being inhuman. So when it is known that virtually every manager in New York was given an opportunity to produce Mr. Walter's play before it passed into the hands of Wagenhals & Kemper, the cause for so many headaches along the Rialto is at once apparent.

Unhappy indeed, must Arris Russell feel when she reads the columns of approbation lavished upon the play by the New York critics. Miss Russell is under a long-term contract with Wagenhals & Kemper, and is inactive at this writing. "Paid in Full" was purchased for her, and it is understood, met with her approval. York, however, was not satisfied with the role of Brooks to which the management intended to assign him, and Miss Russell lost an opportunity to star in one of the genuine dramatic hits of the season.

The members of the Entertainment Committee of the Theatrical Mechanical Association are hard at work making (Continued on page 17.)

taneously in six continental music centres this season. The coming of the opera will be an occasion of musical moment, not only because it is said to be the finest operatic production Mr. Savage has ever sent out, but it affords an opportunity to hear the celebrated singers who have provoked such enthusiastic comment in the east. In organizing this company, Mr. Savage was greatly assisted by Walter Rothwell, the Vienna conductor, and pupil of Gustav Mahler, and by the composer, Puccini, himself, who personally recommended several of the prima donnas. Nearly one hundred and fifty people compose the organization. It includes three sets of principals, a complete chorus, and an orchestra of fifty musicians.

The new musical melodrama, "The Candy Kid," is said to be one of the brightest theatrical hits of the season, in the popular price houses, and is overflowing with novelty, humor, music, dancing, and powerful dramatic situations, and furthermore is a decided departure from the regulation style of melodrama. It offers a new kind of entertainment, thoroughly interesting and enjoyable. Ray Raymond, the young singing comedian, and the Bon-Bon Show Girls, together with a large company of dramatic players, will be seen in "The Candy Kid" at the Grand next Friday and Saturday.

"Thorns and Orange Blossoms," a very pretty comedy drama, with 12 scenes laid in England, will be offered at the Grand the week after next. It is a dramatization of Bertha M. Clay's famous novel of that name.

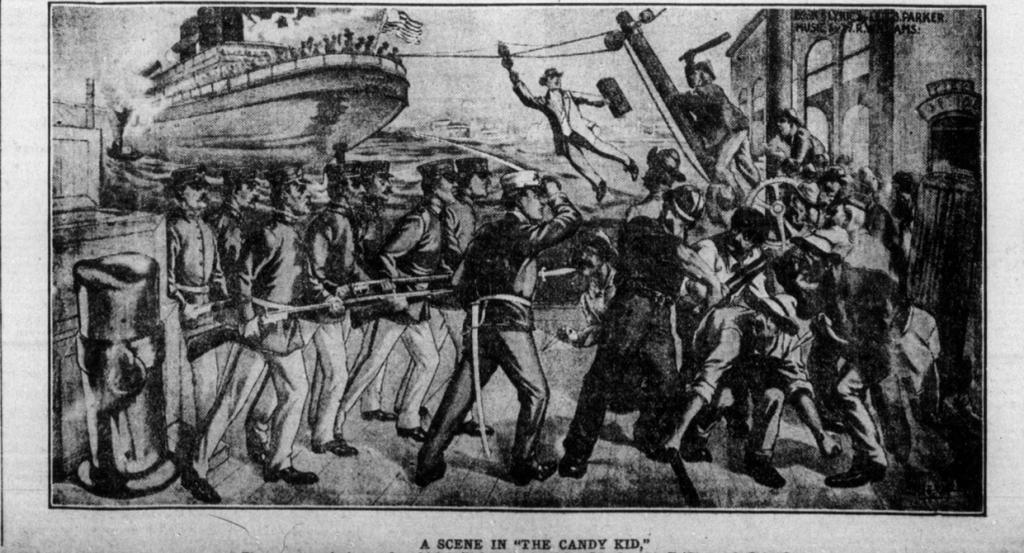
Miss Jane Corcoran, who has been here several years ago in "Pretty Peggy," comes to the Grand again next Monday week in Ibsen's "A Doll's House." Miss Corcoran is said to be supported by an excellent company.

Henrietta Crossman and Amelia Bingham are among the attractions to be seen at the Grand shortly.

The brilliant comedian, Kathryn Osterman, and her comedy, "The Girl Who Looks Like Me," is said to be peculiar, if not original, in having all the fun centre about female characters. The action is brisk and the laughs are many, and come close together. The story tells of an irritable and erratic woman engaging another to act as companion only to find that the companion is her exact counterpart. She seizes upon this as an opportunity to indulge a freakish impulse, and disappears. The young girl finds herself forced into the appearance of being some one else with a large menage to see over, unknown friends to entertain, and a missing husband who may come home at any time. She has also the reputation to sustain of a woman with a violent temper and a propensity for drink. Unexpectedly a lawyer turns up who has a legacy for the young girl in her proper person. In order not to betray the situation, she induces a girl friend, who is visiting her, to impersonate herself. The arrival of a husband and a sweetheart does not tend to simplify matters. The truth is finally told and everything is happily terminated.



Ruby Raymond and one of her dancing boys at Bennett's next week.



A SCENE IN "THE CANDY KID," The new musical comedy which will be seen at the Grand next Friday and Saturday