### Music and

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Stage and

General Gossip

day or two ago, Mr. A. J. Small, of the occoccocco that on

depression in the United State he has been able to book many big attractions for Hamilton and other Canadian cities that he under normal conditions would not play in this country, excepting perhaps, in Toronto and Montreal, "I will send to the Grand at Hamilton in the next five or six weeks, some of the best and biggest attractions on the road," he said. Among them will be: Henry W. Savage's English Grand Opera Company, in "Madam Butterfly," Amelia bingham, in "The Climbers." Julia Marlow, in "Gloria."

Mrs. Leslie-Carter, in "DuBarry." Henry Woodruff, in "Brown of Harvard."

Ralph Stuart. in "Strongheart." Frank Daniels, in "The Tattooed

Man." Eddie Foy, in "The Orchid."
Cheridah Simpson, in "Red Feather."
The George H. Primrose Minstrels.
"Forty-five Minutes from Broadway."
S. Miller Kent, in "Raffles."
Etienne Girardot, in "Charley's Aunt."
The Great Divide."
"The Great Divide."
"Brewster's Millions."
"Coming Through the Rye."
"Parsifal."
"The Vanderbilt Cup."
"The Mayor of Tokio."

Varied in character were the auditoriums in which R. G. Knowles, an old Hamilton boy, opened his short spring season of illustrated lectures recently. The skating rink at North Wales, Pa.; Girard College, Philadelphia; Young Men's Christian Association, Philadelphia; the Reformatory, at Huntington; Heinz Theatre, Pittsburg: Carnegie Hall. phia; the Reformatory, at Huntington; Heinz Theatre, Pittsburg; Carnegie Hall, New York, and Church of the Redeemer,

When Knowles was asked how he liked the work in his new field of enter-tainment, he replied: "Better than any thing I've ever done since I started out behind the footlights."

liked the work in his new field of entertainment, he replied: "Better than anything I've ever done since I started out behind the footlights."

A second question as to how many different things he had done behind the footlights brougat the answer that there was little or no detail of stage work that he had not at some time tackled during his varied career. He then related how he had jumped in and raised a curtain in an emergency.

It was at the opening of the Bijou Theatre, in Zanesville, O., where the rotund comedian, Otis Harlan, treasured the box office receipts, at a time previous to the discovery of his versatile comedy talent. The theatre was opened by a melodrama, the Author of which staged, produced and played the star part—a feat which was thought to be wonderful at that time.

Shortly before the curtain was to rise, the local property man, who pooh-bahed numerous other positions about the place, returned from his trip downtown, where he had been distributing dodgers. His duty appeared to have taken him also into those places where beverages of an intoxicating tendency were sold. The stage manager, on instructing him about traising the curtain on given signals, saw that the sleepy condition of the man might be the cause of trouble with the curtain, which was the old fashioned sort, worked by a windlass. Accordingly, he impressed upon the man the fact that he must not for an instant leave his seat at the crank drum. It was further arranged that, as he might fall asleep and not hear the little bell attached to the push button at the other side of the stage, the manager should give him a sharp slap on the shoulder, at which awakenig he was to work the crank and lower the curtain as quickly as possible. The play had reached the point of an important and exciting scene between the stargent had reached the point of an important and exciting scene between the stargent had reached the point of an important and exciting scene between the stargent had reached the man and began hummelling him. At this moment Know

and exclaimed:
"Get back to the stage, I know how to
work this thing," and as soon as the
stage picture was rearranged Knowles
turned the crank which raised the curute, during which the audience won



THE HANDCUFF QUEEN, Who will appear at the Savoy next week

then settled into the seriousness of their

The largest and most prete

work.

The largest and most pretentious vaudeville entertainment seen in Hamilton is promised at the Savoy on Thursday afternoon next, when the Theatrical Mechanics' Association will hold its first annual benefit. In addition to the theatre's regular bill, there will be acts from Bennett's Theatre and artists from the "Mayor of Tokio" Company, which appears at the Grand on that date. The sale of seats will open at the Savoy box office on Monday morning at 9 o'clock, and it is expected that every seat in the parquet and balcony will be sold before noon. The entire house should be sold out before night. Seats all over the house, including the gallery, will be 50 cents; except the boxes, which will be \$1. No orders will be taken by 'phone.

The programme will begin sharp at 1.30, opening with selections by the combined orchestrax of the three theatres. The orchestra will number forty-five musicians, and will be conducted by Mr. Fred Domville. There will be over a score of acts on the programme, which will be as follows: Selections by the combined orchestras; pictures from Bennett's; dramatic sketch by the Owen-Hoffman company: Hagan and Westeott, singing and talking comedians; the Light Vassar Girls; Stares' quartette; Minerva, handcuff queen; Field and Wolley, German comedians; artists from the "Mayor of Tokio" company; Beardsley sisters, singers; number by Mr. John Hackett and pupils: Edwin Skedden: Miss Ethel Tillson, soprano of the "Mayor of Tokio" company; Beardsley sisters, singers; number by Mr. John Hackett and pupils; Edwin Skedden: Miss Ethel Tillson, soprano of the "Mayor of Tokio" company; who is said to possess a magnificent voice, will appear on the programme.

The plan for a memorial to Shake.

The plan for a memorial to Shake-speare, to be erected in London by contributions from all admirers of the great poet and dramatist, is at last taking form.

In London last week the report of the executive committee representing a great body of distinguished persons was adopted by the general committee. It recommended the raising of \$1,000,000, one-half of which is to be devoted to the erection of a statue in London and the other half "for some international purpose in furtherance of Shakespearean aims."

This movement had a practical start on Feb. 28, 1905, at a meeting in London presided over by Lord Mayor Pound.

The difficulties regarding a site for the monument have been overcome, the King having consented to the removal of the statue of his grandfather, the Duke of Kent, from the top of Portland place, to make way for the Shakespearean statue.

It is expected that all countries will join Great Britain in an effort that will enable the public dedication of the memorial to be the crowning event of the Shakespearean tercentenary in 1916.

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this thing," and as soon as the picture was rearranged Knowles the trank which raised the current The incident was all over in a blick the audience won bination of grain products, nothing more. Several prominent physicians more. Several prominent physicians their latters at our

at Bennett's Theatre with Miss

Bennett's Theatre with Miss Leila Lewis and Bernard Judkins that he has determined to carry the idea further. Not only will he hold amateur nights on Tuesdays and Fridays, but during the week he will introduce an amateur act which has been most favorably commented on here. It will be John Hackett's little company, which sang and acted the song, 'Mike Doolin's Jaunting Car,' with so much success on St. Patrick's hight. The little company is composed of some of the city's sweetest singers, and follows: Miss Helena Junn, soloist, and the Misses S. Melody, R. Com. A. Cahill and N. Melody. The song is just as jaunty as the vehicle it describes, and the air and humor as jolly as a typical Irish jarvey. At the atternoon performances a number of clever youngsters will be given a show, and the innovation promises to be a treat for the little artistes and the public who visit the theatre.

theatre.

The regular bill comprises a number of excellent acts.

Harry Breen will offer an act which gives him wide scope to show his versatility as a character to comedian. It is full of many amusing sattactions and witty sayings which are bound to appeal to even the most critical of theatre-going andiencess.

and witty sayings which are bound to appeal to even the most critical of theatre-going andiencess.

An attraction which will meet with approval will be that given by the statio Comedy Four. This aggregation has a fine routine of comic business, as well as sundry tuneful songs, which they sing in first rate style.

Black and Jones are two coons who have something new to sing and say to an audience. They are comedians that lead them all, and their merchandise bears the stamp of A-1.

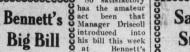
A. O. Duncan is in the front rank of ventriloquists. Not only are his methods the perfection of deceit, no motion of his bouth being visible during Listalk, notwithstanding that a most scarching "spot" is thrown on him, but als puppets seem alive. He invests the voice ne throws into each with a special andividual character, and his singing dummies are both retined and humorous, ris act was well received in Toronto this week, all the paners regioning him.

dummies are both refined and humorous, this act was well received in Toronto this week, all the papers reviewing his work in the most favorable of storms.

The Eight Vassar tijris are not new to this city, and if they only appeared aere with their old programme they would be welcome. They will repeat those songs that were particularly successful, new numbers that have stood the test of critical audiences in other raties composing the rest of their offering. It will be remembered that this act is of a very high class order, and that the girls are all winsome and graceful.

The sketch next week has been chosen for its clever comedy, and is called 'The Man From Texas.' In it all the rooust humor of a man from the wild and woolly West is shown in his escapades in genteel society, Francesca needing and a capable company introduce the playlet, which will prove to be a good, hearty laugh. The motion pictures will show two new films of exceptional interest, and will conclude a ceptional interest, and will

Manager Driscoll has inaugurated a



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We pledge our business reputation hat Laxa-Food contains no drugs.

The laxative quality is in the com-

cers of the 5th Canadian Artillery at Victoria, B. C., have resigned because



CLEVER VASSAR GIRLS, be seen at Bennett's all next week

Savoy and comedy should make the Savoy's bill for next week and capable little company. If the sketch is what the appreciative press notices from other cities would lead one to believe, lovers of vaudeville who patronize the Savoy next week are assured something out of the ordinary.

"The Benediction," a elever dramatic in the stage of the ordinary.

next week are assured something out of the ordinary.

"The Benediction." a clever dramatic sketch, with Francis Owen and Minnie Hoffman in the leading roles, will be the special added attraction. The little play rooman in the leading roles, will be the special added attraction. The little play centres around "Grandon," who spends his meagre pension each quarter by distributing it among the clildren of the village, and as he says later, the investment has earned him the best interest in the love of the children. Each character is excellently and skiffighty handled, and Mr. Owen's work as "Grandon" is especially worthy of commendation. The scene shows a sitting-room in the domicile of John Strong, who is running for office, and who never shows any love for his family, because of his deep interest in business. The father of Mrs. Strong, who loves her children, drinks somewhat and also swears. Mr. Strong, fearing that his influence will corrupt their children, forces the old man to leave their home. A staurch friend of the old man happens to be in at the time, and invites Grandon to live with him. The old man accepts, and just be-



As she will appear handcuffed and shackled at the Savoy next week.

fore leaving he pronounces his benedic-tion upon him, which, for unexpected-ness, cannot be equalled.

mess, cannot be equalled.

Minerva, the dainty German marvel, Queen of Mystery, in experiments with Landcaffs, is sure to prove a talk-creating feature. Little more than a girl in appearance and years, she gives a remarkable exhibition, escaping from handcuffs, iron shackles, locked chains and every known device used in places of detention. One of her most startling feats is a duplicate of the famous bridge-jump performance by removing a number of pairs of handcuffs and shackles while submerged in a tank of water on the stage. The little lady is handcuffed and placed in a tank it wisch she cannot breathe until she releases herself. It will be seen that rapidity in her escapie is essential. During the summer months or even in the winter, when conditions are favorable, Minerva does not have to resort to this performance to provide the summer months or even in the winter, when conditions are favorable, Minerva does not have to resort to this performance to provide the summer months or even in the winter, when conditions are favorable, Minerva does not have to resort to this performance and provided in the provided for an early date here. Who does not hooked for an early date here. Who does not the stanser months are favorable, Min-ter, when conditions are favorable, Min-erva does not have to resort to this per-erva does not have to resort to this perter, when conditions are favorable, Minerva does not have to resort to this performance, speciacular as it is. She does the bridge jump with all the bravery of any man hard really delights in the experience. While she uses in her performance a collection of handcuffs and shackles gathered from every quarter of the globe, and which the public are free to inspect, she much prefers escaping from the handcuffs of local police officers or from those submitted by people in the audience. Minerva, while she does many things during the course of her performance which seem to be almost miraculous, and are also astounding, is not a trickster in the ordininary sense of the word. Her power over locks has been acquired through constant study. Her father was one of those naturally gifted artisans, and from him she gained the knowledge which she uses to such good advantage in her act. When the handcuff craze had its inception Minerva was in Germany. She hurried to America, was given an audience by some of the New York managers and surprised them with her wonderful performance. She has been booked solid ever since, making the biggest kind of a lift in every place she has appeared. Among her best feats are escaping from a large linen or paper bag after having been bandcuffed and shackled. Because she is a woman, special interest will attach itself to her act.

cial interest will attach itself to her act.

The rest of the big bill will be in kesping with the features and will include: The Bearde'sy sisters, dainty duettists; Wikiam J. Hagan and Evelyn Westectt, singing, talking and danoing comedians; Joseph Fields and Mark Wolley, real German comedians, in "A Trip on an Airship"; Billy Banow, minstrel comedian, the moving pictures and a splendid programme by the orchestra.

Offering served the esteem of the the tregoers for doing all things exceptionally well comes to the Grand Opera House for two performances, beginning on Monday evening. Her opening bill will be Clyde Fitch's "The Climbers," followed by "The Frisky Mrs. Johnson," on Tuesday night. In "The Climbers," Miss Bingham struck the gait that has made her famous, its long and exceedingly prosperous run at the Bijou Theatre, New York, not



JULIA MARLOWE,

only establishing her as an artist of only establishing her as an artist of great calibre, but as a manager who was not afraid of expense to reach a desired end. Since that memorable run, Amelia Bingham casts and Amelia Bingham productions have remained the standard of comparison when exceptional efforts have been offered.

"The Frisky Mrs. Johnson" is a delightful comedy, also by Clyde Fitch, and in it Miss Bingham is remembered for some of her best work.

For over 250 times Richard Carle's "Mayor of Tokio" delighted New Yorkers. The hold that the merry, tuneful and brightly beautiful play had on metropolitan theatregoers is not so remarkable when the many excellencies of the production are considered. It has undoubtedly the best story and wittiest lines of any musical play which has been produced in America in several decades. Musically it has not been equalled since the "Mikado." but in addition to this Mr. Jos. M. Gaites has given the play a production so lavishly rich in equipment that he has set a new standard for other play producers to follow. It will be seen at the Grand next week.

That the centralization of clever artists in every department of musical comedy has wielded an influence in guilding the destinics of "Gav New York," which comes to the Grand next Wednesday, cannot be denied, when the comedians and singers engaged in this whiritigg of melody and merriment are considered. For instance such concediums as gig of melody and merriment are considered. For instance, such comedians as Harry Emerson, Ada Henry, Virginia Vargo, Richard Bartlett, Crua Raymond, George Wood, Will P. Couley, Robert Cunningham, Violet Rio, Jack Fleming, and Hilda Hathorne, augmented by no less than a half score as many more famous vocalists and dancers, all occupy positions of exceptional prominence in this offering of many sided fun and melody merit.

This collection of talent is furthermore aided and abetted by a bunch of feminine loveliness.

Many famous topical songs owe their origin and success to the inimitable comedian Frank Daniels, who is booked for an early date here. Who does not know of, and cannot remember, such popular ditties as "Angeline." "I'm on the Water Wagon Now," "Friday," and "The Tattooed Man."

lions. The feature is said to be sensa-tional, making the production one of the largest playing the popular priced hous-es. The attraction comes to the Grand

### Grand's Bingham, who has long held and de-ENGLISH STAGE.

The interest in things Canadian which exists in England has no more curious and perhaps no more accurate manifestation than in the fact that even per-formers in the music halls find it worth while to proclaim their Canadian birth. A few years ago it sufficed to be an American. Now the man or woman of Canadian birth is careful to let the dif-ference be known. In England the newsference be known. In England the newspapers treat the music halls with greater critical seriousness than obtains on this continent, and the reader of English journals not infrequently runs across a piece of good writing about some "turn" that would be dismissed with a line in a vaudeville notice on this side of the water. Miss Maud Allen, appearing at the Palace Theatre, who has become a fad among the better classes of playgoers, is a Canadian by birth. Miss Allen is an artist in stage movement and first made a hit on the continent of Europe. In the subtle representation of emotion in the portrayal of the passion of sound, in the dance, interpretation of poetry and song, she is said to be the personification of grace. She gives life to the classical melodies of Chopin, Mendelssohn and Rubenstein in her mode of dancing.

It is stated that though a Canadian by birth, Miss Allen spent her early years in San Francisco, and later learned "the poetry of motion" in Berlin, where she also studied music, and gained the highest diploma at the Conservatoire. As a dance, she created her own papers treat the music halls with greater

"school." She studied old Greek and As-syr.an n anuscripts and tablets and learn-ed all she could of ancient dance lore until she had identified herself with the

until she had identified herself with the movements of the great past.

Mand Allen is not the only Canadian who is making a great hit in London.

Miss Marie Dressler seems to have established herself there as a permanent favorite, ard her carnings are nearly as high as those of anyone, except the great musical artists.

musical artists. Old residents of Ontario in the sixties



VIRGINIA WARE, She will appear at the Grand in "The Mayor of Tokio."

## "GOD SAVE THE KING."

"I believe that the playing of the National Hymn at the close of theatrical performances and other places where large crowds congregate would do much

ment and faith in each other. Although is within all Americans a great patriot-

ism.
"Just now it needs stirring up. The The Intelligent Housekeeper

Will note these facts: Gerrie's Perfection baking powder is the strongest, purest and highest grade baking powder sold in Canada. It is prepared from chemically pure cream tartar and soda, over 3,000 Hamilton housekeepers can testify that the lightest, finest flavored, sweetest and most wholesome food is made with its use. Price 30e per ib., at Gerrie's drug store, 32 James street north.

The military authorities are dealing with the question of how to transport the troops who will go to the Quebes celebration.

Large crowds congregate would do much toward setting aright many of our so called evils in the United States," said Miss Amelia Bioglam to a Montreat newspaper man.

Miss Bingham went on: "The custom in the British provinces of playing God Save the King' on all public occasions is not mere pedantry. It fires the patriotism not only of the humitoe and the illiterate, but of the 'holding classes' as we'll. As in time of war, it stirs to physical bravery, so in times of peace it appeals to and strengthens the will.

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"All we need in the United States," said Miss Amelia Bioglam to a Montreat message fright' in its acute form in the system of fact, 'stage fright' in its acute form is enferted most frequently by thorougative competent actors, as only such people can thoroughly appreciate the magnitude of a given task; and unless all surface. Shakespeare never wrote a tru



SCENE IN "GAY NEW YORK,"
Which will be presented at the Grand next week.