

Music and
Drama

WORLD OF AMUSEMENT

Stage and
PlatformGeneral
Gossip

Lillian Russell, who appeared at the Grand here recently, was not always a successful star. There was a time, some 20 or 25 years ago—no one remembers just the year—when she had to put up her diamonds at Decatur, Ill., in order to get herself and company out of town.

Miss Russell got into Decatur with a comic opera company, playing the long forgotten opera of "Billy Taylor." Miss Russell was not only the star of the play, but the manager as well, having been one of the first women in the country to manage her own company. With her as leading man was Frederick Solomon, her husband. It had been a season of financial reverses in the show business, and it was along toward the end of the season when Miss Russell and her company hit Decatur. The piece, according to many of the older theatre-goers of the city, was a very pretty comic opera and was most adequately sung. But this did not save it from the common fate of that season.

When the old drop curtain of the Smith Opera House went up it revealed a house made up of about forty paid admissions, and nearly as many dead heads. "It was discouraging, but Miss Russell and her company gave the small house the best they had in store, which was of no poor quality, the company being large and carefully selected. Then came the denouement. When the box office and Miss Russell got together it was discovered that the share of Miss Russell was about \$20. Worse than that, it represented the entire assets of her

company, which was a small sum.

The Milanese are often very hard to please and restlessness was shown by the audience from the very first. Franco Faccio, who had spent several summers at Bayreuth listening and learning the true interpretation of Wagnerian music and who then led the Scala's orchestra, was distressed by the signs of disapproval in the galleries, as well as by the fact that several musicians left their seats after the first act. He realized that only by a supreme effort could he make the next act a success.

With a supreme effort he seemed to force the members of the orchestra to play as they had never played before, and after the second act the audience changed its hisses into cries of "Encore," and the entire act was repeated. The strain of that night told on the nerves of the maestro to such an extent that he was never able to wield the baton again. But there are few so devoted to a cause as Faccio was.

There have been many Italian musicians who espoused the cause of German music, and their lot has been a trying one, as it has been a constant struggle to force the people to appreciate it. Of course, as later it became fashionable the high priced seats were well patronized, but the galleries remained empty, and owing to the fact that Italian singers cannot record successes unless they hear the applause of the gallery the managers threatened to refuse to produce anything but light music.

In the course of time the people gradually became accustomed to German music. The hands in the parks played selections from Wagner and the future of the music was assured. The managers

At the
Grand

"Just Out of College," a comedy in three acts, by George Ade, will be presented here for the first time at the Grand next Friday and Saturday.

Bubbling over with good humor, sustained by a dramatic purpose, seasoned with spontaneous wit and enlivened with original music and a chorus of pretty girls, "Just out of College" should meet with approval. In the newest comedy, George Ade brings out the humorous side of the adventures of a young man, a college graduate, who must make his own living, handicapped with a lady love and with little besides a tennis racket, a college diploma and a smooth tongue. He persuades the father of the young lady to lend him \$20,000 to invest. The young lady's father is a member of the pickle trust. The college boy starts in to sell pickles on his own hook and with the aid of a business woman, succeeds in forcing the old man to buy him out, thus showing his business ability and winning the daughter's hand. The satire is complicated, filled with humorous situations, and is appreciated by every one. Like "The College Widow," and other of Ade's pieces, it is a character play, and there is ample provision for every part.

"Tom Jones," the comic opera, that Henry W. Savage will offer at the Grand the week after next, possesses an especial interest for Canadians, because of its thoroughly English qualities. It is founded on Fielding's celebrated 18th century English romance, its authors as well as its composer are English, and, further, it comes here with the fame of a pronounced English success. It was a big hit at the Apollo Theatre in London last year, and is still playing in England. London first and New York afterwards greeted "Tom Jones" with enthusiastic favor. In its review of the first performance at the Apollo Theatre, the London Telegraph says: "To the composer, Edward German, one looks for delightful music as a matter of course. He is heard at his best in a work like this. No one so well as he can catch the spirit and sentiment of our folk—songs and rustic dances of a by-gone day."

"Paid in Full," a new play of contemporary life in America, by Eugene Walter, will be given at the Grand the week after next. Wagenhals and Kemper will make the production, and on the same night at the Court Theatre, London, Miss Lena Ashwell, the distinguished English actress, will produce the play in England. Miss Lillian Albertson creating the role in America that Miss Ashwell will portray in the English production. There will be an unusually strong acting cast, including Ralph Delmore, Ben Johnson, Hattie Russell and Tully Marshall. The play goes from here to the Astor Theatre, New York.

Francis Wilson's collection of souvenirs of Napoleon Bonaparte is said to be wonderfully complete and besides of articles owned by Napoleon there are several autographed letters, not only signed by the Emperor himself, but many of the members of his family. Francis Wilson has this season what is said to be the highest success since he eschewed comic opera in Charles Marlowe's farce, "When Knights Were Bold," in which Charles Froberman will present this popular comedian at the Grand shortly.

"When Knighthood Was in Flower," with Miss Grace Merritt in the role of Mary Tudor, is announced for the Grand next Monday night. The dramatization of the story is so complete that hardly a single sentence of importance in the book is missing from the play. From the opening scene in Windsor Park until the curtain drops on the final union of Mary Tudor and Charles Brandon, Chas. Major's book is before the audience. The play is in its seventh season of popularity, and is said to be proving a greater favorite than ever before. While Miss Merritt's clever work is said to be the most prominent factor in keeping fresh its popularity, the play itself is one that will probably live for many years to come.

The flight of an immense locomotive and train of cars is one of the features of the big new melodrama, "The Rocky Mountain Express," which comes to the Grand next Thursday. The Klint & Gazzolo Amusement Company are the exploiters of this cleverly constructed play of the Rockies and golden west, and it is understood that the production is an innovation in every particular.

"The Choir Singer," a play that made a favorable impression here two seasons ago, returns to the Grand to-day for two performances. The scenes are laid in a little village in Virginia and New York, and the story is about one Alice Leighton, who for years had sung in the village choir, but through a misunderstanding at home goes to New York, where she makes quite a success as a singer on the vaudeville stage.

A general manager works six hours a day and gets \$10,000 a year. The president of a life insurance company works one hour a day and gets \$100,000 a year. Now, I'm working just one half hour every day."

Savoy's
Good Bill

As the chief attraction on a bill of undoubted excellence at the Savoy Theatre next week the management will present one of the most successful vaudeville features of the season, Hubert Wilke and company, in a pretty romantic play-let entitled "Remembrance," said in its writing and construction to be the cleverest sketch produced on the variety stage in years. It is the work of Edward Childs Carpenter and John Luther Long, with special music by Sell Simonson. Mr. Long was the author of "Madame Butterfly," of "Savage Fame," and collaborator in "The Darling of the Gods," with David Belasco. It is a play-let that commands attention throughout and holds interest to the very last. Mr. Wilke is a star of the legitimate stage, having played the leading role in many successful musical productions; also appearing with the Anna Held Company, in "The Dainty Duchess," and with D'Angeli in "The Jolly Musketier." He is a capable actor and an excellent vocalist, his operatic singing being most effective and a striking feature of the sketch in which he is appearing. The playlet is pleasing because of its romantically pathetic situations and is much enhanced by the picturesque costuming and staging in the portrayal of its Hungarian characters and home scene. The simple plot is based on the return to the home of his wife by night, after his little son has been put to bed, of a wandering poet, who, years before, he forced out of and sent into the world, because he did not work like other men. The wife has long since repented her cruelty, but despaired of his return, and having given him up for dead is about to marry a sea captain. In her absence the husband is given entrance to the house by the boy, who has gotten up to watch the stars and who is at once attracted to the stranger. The caller tells wonderful tales of Goblins and sings to the youngsters' delight, who, when his mother returns, clings to him and refuses to let her order the stranger away. The singing of one of the wanderer's old familiar songs leads to his identification, and a happily united family. Master Jerome Fernandez is charmingly natural and amusingly original in the role of the boy, Rano, and Miss Agnes De Laine gracefully impersonates his wife, Jada. It is a pretty little play.

The added attraction, the Aerial Shaws, will be a sensational feature, and will be especially enjoyed by those to whom excitement appeals. It is really the first trapeze act that has been booked for the Savoy since that theatre opened, and is said to be one of the most thrilling in the business. The Shaws—a man and a woman—have been featured with some of America's biggest circuses, and won renown on the tented amusement field. In vaudeville they have made a decided hit at every place they have appeared. The fact that the performers work right out in the auditorium on a trapeze, which swings above the heads of the people in the front seats, is another striking feature of the act. Naturally from long circus experience they feel that it requires distance to perform their daring feat, and the stage is scarcely large enough to serve their purpose. Some of the feats they show at dizzy height by this off-stage arrangement are said to be startling in the extreme.

Another novel feature will be the appearance of the Princess Chiquella and Edward Newell in a pretty scenic singing and cowboy juggling act. Special scenery is carried, and the stage effect is said to be unusually attractive. Special interest attaches to the appearance of Chiquella, a pretty Indian girl. She is a full blooded Indian, and a real princess of the Cheyenne nation. Through her own pluck and ambition she educated herself and is now one of vaudeville's most pleasing features. Chiquella is said to possess a remarkably sweet voice and wears beautiful costumes. The act will prove a distinct novelty.

Harper, Desmond and Hillard are colored singers, dancers and comedians with a clean, bright and amusing act. They are graceful dancers and their songs and witticisms are said to keep the fun moving at a lively pace.

Mitchell and Cain, comedians and singers, are clever entertainers, with an act that is credited with being much above the average. Their songs are catchy and up-to-the-minute, and the wit sparkles with life and rollicking good humor.

Joseph Niemeyer is an eccentric singing and dancing comedian, with an act that will do his share towards entertaining Savoy patrons next week.

Leaving singing comedian, Lizzie Ray, show, and the pictures complete the bill.

Hint to the Wise

All reading and cuts for the Musical and Dramatic page on Saturday's paper must be on the editor's desk by 3 p. m. on Friday. Acceptable matter received after that time will be given space in another part of the paper, but cuts cannot be used.

HAMMERSTEIN STORY.

Oscar Hammerstein, at a theatrical dinner in New York, told some reminiscences of theatrical deadheads. "Then there was Blank," said Mr. Hammerstein. "Blank's impudence was second only to that of a waiter I heard about the other day."

"Look here, waiter," said a guest, "this fish is not cooked properly."

"I know it sir," said the waiter, "but you told me it was for your wife."

"Well, what of that?" asked the surprised guest.

"Why," said the waiter, "I knew that if the lady was your wife she couldn't be very particular."

Have You Correctly Fitted Spectacles

Do not get spectacles from peddlers, stores, etc., or even use some other person's. Many eyes are ruined by so doing. Nearly all require reading glasses before 45 years of age, and the lenses after that age need changing every two or three years. Have your eyes examined by J. W. Gerrie, consulting optician and druggist, 32 James street north, Examination 1.

Bennett's
All Star

An orchestra composed entirely of women will be something of a novelty to Hamilton, and the Padettes, an aggregation of twenty-five talented young women, which will appear at Bennett's next week, will be sure to prove a popular item. The history of the orchestra makes rather interesting reading. It was conceived by Miss Caroline B. Nichols, and since its inception has been under her skilful leadership. Way back in 1888 Miss Nichols thought of the idea when searching through the possibilities of a musical career for herself. She did not meet with a flattering reception when she broached the subject to some of her friends, but this did not in the least daunt her. She collected around her some six girls, whom she inspired with her own enthusiasm for the project, and the orchestra was launched. At first it was bound to be content with such opportunities as small parties and things of a like nature afforded, but after a while the excellence of the aggregation got noticed abroad in Boston, and Miss Nichols found that engagements were beginning to tumble over one another. In 1890 the success of the orchestra enticed a large number of other girl instrumentalists, and its number was enlarged to fifteen. In Boston, where it had operated up to this time exclusively, it was much in demand at society functions, such as balls and weddings, and as it had been trained up to the highest musical proficiency, it very soon became an active competitor with organizations composed only of men. In 1895 it was decided to turn the orchestra into a definite commercial undertaking, and a State charter having been applied for and granted, the Padettes entered the field with all the other great orchestras. It has made a great fight for fame, and its untiring efforts have been rewarded by the orchestra gaining a position in musical and exclusive Boston which is as high as that occupied by Sousa, Creators and Damrosch. Miss Nichols took a special course of study

Heard in a Booking Office.

Pansy Pennington, the singing soubrette, climbed the steps of Grubham & Connem's music publishing establishment. It was possible as she progressed for any interested spectator to discover that Pansy wore shoes with red tops.

A fragrance of cigarettes smoked long ago was in the upper halls. From half open doors the sound of several pianos upon which the music of various songs of the G and C catalogue were being performed, hurried forth. Pansy, with her proud head held high, entered a large room, with a fenced off space at one end. To her chagrin there was no murmur of "that's Pansy Pennington" from envious or curious persons.

"I wish to see Mr. Grubham," said she, distinctly.

"Grubham's downstairs fixin' up some slob's royalty statement," indifferently remarked a gentlemanly employee. "Can't be bothered."

"What?" Pansy stared at him. "May I ask if you know who I am?" Kinly got it through your head that Miss Pansy Pennington's here, see? Now jest tell Grubham to git up here, an' git here rapid!"

The delayed murmur commenced as she ended. Hurriedly one of the tame songwriters dragged a chair into close proximity, and craved her pardon for permitting her to stand so long.

A hiring ran for Grubham. Although personally superintending a rehearsal of his newest "soubrette" ballad, with one of our best known sketch teams as chief figures, he excused himself hastily and rushed to greet Pansy.

"Heavens, these men act like they never heard of nobody," she chided. "I ain't in the habit of bein' treated like some \$20 a week hursleaver."

"If one of 'em dared to git gay," said Grubham, passionately, "him an' me'll go to the mat! What come off?"

"Oh, nothing, really," said Pansy, moli-

he remarked gloomily. "But we're payin' you \$25 now. I'll make it \$30 a week, an' that's for singin' any of our songs you put in your act."

After some bickering Pansy agreed to this and left him.

Across the street was the Jingle Publishing Company, and thither she journeyed, requesting private speech with Mr. Jingle.

"Connem will give me \$30 more a week," said the fair girl, "to cut out your song. I guess I'll have to take it—unless you'll gimme more."

Mr. Jingle pondered the difficulty with a grave face. His was a young firm, unable, financially, to compete with others who paid performers considerable sums to make popular their vocal produce. But with limited resources, George Jingle had already attracted the notice of the publishing trade.

"Pansy," said he abruptly, "there's something I've been wanting to say to you for many months."

"What's that, Gawge?" asked Pansy. They were quite alone in his private office. Mr. Jingle, with evident emotion, arose from his chair. Advancing until he stood with a hand lightly resting upon Pansy's sloping shoulder, he said excitedly:

"Pansy, I love you!"

Pansy's self-control was usually excellent, but this unexpected declaration caused a startled look to find a habitat in her features.

"Oh, Gawge," she said nervously. "What's that?"

"Pansy," said he, waving her to silence, "I have loved you since first we met. When I wrote 'I Seen Her in the Churchyard' an' 'Her I Can't Forget,' it was you that I meant! Gal, either say that I got a chance to win your heart or I will die here at your feet! Do I live or croak?"

The elegance of Mr. Jingle's diction could not but allure. Gone was the flaunted independence of Pansy Pennington. Like a sweet flower, the sing-



A SCENE FROM "JUST OUT OF COLLEGE,"
A comedy which will be seen at the Grand shortly.

company and she had a \$75 hotel bill to pay as well as railroad fare to Ft. Wayne, where the company was to play its next stand.

Miss Russell was equal to the emergency. She took her diamonds and finally persuaded a moneyed man of Decatur to advance on them enough to get herself and her company out of town. Shortly after that the company broke up, owing to poor business, and Miss Russell was engaged to play in a Frohman company. She soon redeemed her debts.

Wagner seems to have become more than a fad with Italians, as in the three principal opera houses of Italy the Costanzi of Rome, the Scala of Milan and the San Carlo of Naples, the season has been opened with Wagnerian productions. The "Meistersinger" in Rome, "Tristan und Isolde" at Milan and "Siegfried" at Naples were the three operas chosen and produced simultaneously, says a critic in Rome.

It may seem strange that Italians, meaning of course those in the gallery and the upper circles, should have grown so fond of the music of the German master, yet the nightly attendance shows that the poor lover of music is willing to pay well in order to hear music which until quite lately was considered inharmonious to the Italian ear.

It was in the winter of 1888 that "Tristan und Isolde" was first given in Italy, at Bologna, and somewhat coldly received, in spite of the fact that the celebrated Giuseppe Martini led the orchestra. Its failure was probably due to the fact that the opera was too heavy as a starter. Therefore when a second attempt was made to bring Wagner before the Italian public in the fol-

lowing year, in Milan, "Lohengrin" was the opera chosen.

The Milanese are often very hard to please and restlessness was shown by the audience from the very first. Franco Faccio, who had spent several summers at Bayreuth listening and learning the true interpretation of Wagnerian music and who then led the Scala's orchestra, was distressed by the signs of disapproval in the galleries, as well as by the fact that several musicians left their seats after the first act. He realized that only by a supreme effort could he make the next act a success.

With a supreme effort he seemed to force the members of the orchestra to play as they had never played before, and after the second act the audience changed its hisses into cries of "Encore," and the entire act was repeated. The strain of that night told on the nerves of the maestro to such an extent that he was never able to wield the baton again. But there are few so devoted to a cause as Faccio was.

There have been many Italian musicians who espoused the cause of German music, and their lot has been a trying one, as it has been a constant struggle to force the people to appreciate it. Of course, as later it became fashionable the high priced seats were well patronized, but the galleries remained empty, and owing to the fact that Italian singers cannot record successes unless they hear the applause of the gallery the managers threatened to refuse to produce anything but light music.

In the course of time the people gradually became accustomed to German music. The hands in the parks played selections from Wagner and the future of the music was assured. The managers



A SCENE IN "WHEN KNIGHTHOOD WAS IN FLOWER,"
In which Miss Grace Merritt will be seen at the Grand on Monday evening.



THE FADETTE ORCHESTRA,
Which will appear at Bennett's Theatre all next week.

lified by the fervor of his utterances. "An' listen, I'm goin' to put on 'Winter-time' at the Colonial next week. But by 8 o'clock I got to thier out one of George Jingle's songs—and, a' course, he'll feel bad."

"Their house ain't got the reputation we have," said Grubham, as if endeavoring to speak with justice. "It ain't a real shine song, not absolutely impossible, I mean, but I want you for my homey, but ain't got the nerve to crack it." Connem's last waltz number, that's different."

"It has a nice title," mused Pansy. "Nie," said Grubham. "Why, it's a bird, Ketchy music, whistlin' chorus, an', then, besides, the sentiment. You won't get nothing so delicate in anything he turns out, because he ain't there with the refinement like Connem."

"Well, we may's well be plain," said Pansy. "I'll sing it, but you got to pay me more. Business is business."

Grubham observed her with unwilling admiration.

"An' you never overlook anything,"

ing soubrette dropped her golden head and blushed.

"Answer me," said Mr. Jingle.

"Where do I get off at, Pansy? Will you be Mrs. Jingle?"

"Oh, I s'pose I got to do it to save your life," said Pansy tearfully. "But it's certainly a surprise to me."

That night, as the affianced wife of George Jingle, Pansy Pennington sang nine songs published by his firm. The audience hissing refused to listen to more. There was not so much as a bar of Grubham & Connem's music in the whole turn, and it was to George Jingle's up-to-date methods that vaudeville owed the delight of hearing his entire catalogue.—By Helen Green.

Alfred Shrubbs defeated a team of four men in a six-mile run in Philadelphia on the 23rd inst. He sailed for England on Saturday.

A broken engagement sometimes demonstrates the wisdom of repenting in haste and marrying at leisure.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

ing soubrette dropped her golden head and blushed.

"Answer me," said Mr. Jingle.

"Where do I get off at, Pansy? Will you be Mrs. Jingle?"

"Oh, I s'pose I got to do it to save your life," said Pansy tearfully. "But it's certainly a surprise to me."

That night, as the affianced wife of George Jingle, Pansy Pennington sang nine songs published by his firm. The audience hissing refused to listen to more. There was not so much as a bar of Grubham & Connem's music in the whole turn, and it was to George Jingle's up-to-date methods that vaudeville owed the delight of hearing his entire catalogue.—By Helen Green.

Alfred Shrubbs defeated a team of four men in a six-mile run in Philadelphia on the 23rd inst. He sailed for England on Saturday.

A broken engagement sometimes demonstrates the wisdom of repenting in haste and marrying at leisure.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better than the cigars named after them.

Popular actors, as a rule, draw better