

In the World of Amusement

General Gossip

During her recent visit to the Antipodes, Miss Anglin, the Canadian actress, added two of Shakespeare's heroines to her repertoire—viz., Katherine in "The Taming of the Shrew," and Viola in "Twelfth Night." It is a remarkable fact that "The Taming of the Shrew" had never been played in Australia until Miss Anglin gave it. A three act version of the comedy, entitled Katherine and Petruchio, that David Garrick made for his own use, and which was subsequently used by most Shakespearean actors all over the world until well into the middle of last century, was a favorite diversion for Australian audiences, but the comedy as Shakespeare produced it, combining broad farce with some of the poet's most delicate fancy, was unknown within the Australian theatre. The success of the experiment in presenting her in classic roles in Australia, apparently, left little to be desired, since it extended Miss Anglin's fame as a great actress throughout the length and breadth of the land. While she achieved distinction and popularity through her brilliant rendition of roles in some modern plays, it was not until her assumption of the Shakespearean characters that she was hailed as a great actress. She was declared to be the greatest English-speaking actress that had visited Australia in modern times.

When she appeared before Australians in "The Thief," Miss Anglin was hailed as a tragedienne; when she appeared in Clyde Fitch's "The Truth," they voted her a comedienne, but when she triumphed in Shakespeare's play, she stamped her genius and gave her the laurel wreath of victory.

It is an open secret that Miss Anglin has in mind, at some not distant date, her appearance in America in a comprehensive classic tour. Her "Taming of the Shrew" will undoubtedly constitute a popular item. This is a consummation devoutly to be wished. That there is room on the American stage for a woman star in Shakespeare is without question, and for such an enterprise, with the kind of support Miss Anglin would secure, there can be no question of liberal patronage.

In referring to Margaret Anglin's performances of Katherine and Viola, Professor A. Nugent Robertson, of the Sydney University, said to be the greatest living authority on the works of the immortal bard in the Antipodes, wrote:

Miss Anglin hereby proves her right to be placed in the very limited class of actresses of the first rank; and, again, shows that the aristocracy of art are born to their place and do not merely achieve it. To the actor, stage experience can be no more than the study of composition to the writer. He cannot do without it; but it is not from acquaintance with rule and with mechanical resources that he gains distinction of style. The style is the man holds true of all kinds of art, for the style of painter, of poet or of actor, is the garment in which imagination clothes its children.

Though the audiences of New York city do not know Margaret Anglin as an exponent of Shakespeare, nevertheless, during her long apprenticeship, she has played through this country the roles of Rosalind in "As You Like It," Portia in "The Merchant of Venice," and Ophelia in "Hamlet." The last named to the Melancholy Dane of James O'Neill. There is every reason to believe that she should make a superb Lady Macbeth and that her "Twelfth Night" Ado About Nothing should be worth while.

It is a gratifying answer to pessimists who bewail what they are pleased to call the latter-day decadence of the American stage, to be in a position to say to them that one of the brightest stars in the theatrical firmament, has the courage and courage seriously to set herself to the preparation of a complete repertoire of Shakespeare's immortal heroines.

We have all had our experiences with "the person who says the wrong thing." But it is the actor, and more especially the playwright, who is continually running up against people who make "breaks."

At a reception held a short time ago at the home of one of the "Four Hundred" in New York City, Fitch was a guest. A society woman who prides herself on being exceptionally wise as to theatricals began discussing the current plays with Mr. Fitch. Among the plays she discussed was "The Blue Mouse." After using all the scathing adjectives at her disposal in denouncing the play, she ended up by declaring it "to be the worst play that I have ever sat through." Mr. Fitch listened attentively, and when she had finished he snuggled remarked: "I regret so much that you did not like the play. I wrote it."

Every Hopwood, the author of "This Woman and This Man," in which Carlotta Nilsson is starring, likes to sit in the audience and hear the comments upon the play. He is very much amused, but the other night he was chagrined to hear two young women discussing his drama. One was explaining to her companion how the author of the play was a woman with a "past" that was "simply fierce." And it was—fierce enough to cause Mr. Hopwood to squirm.

Louis Mann, who yields to no one in being a baseball fan, thought he discovered Mrs. Christy Mathewson, the wife of the Giants' pitcher, in the orchestra. In the second act of the play in which Mann was appearing the actor is driven into a rage by a baseball thrown through his plate glass window. In his enthusiasm in having Mrs. Mathewson in the audience he ventured to interpolate this line: "Never mind, never mind, it will make a nice present for a lady I know." In the intermission that followed the actor sent the baseball with his compliments to the supposed Mrs. Mathewson.

This would have been a pretty compliment if the woman had not turned out to be Margaret Mayo, the author of "Polly in the Circus" instead of the wife of the famous pitcher.

Charles Rann Kennedy once and only once ventured into the realms of the second balcony to hear, as he fondly believed, the awe inspired criticisms of those with keen artistic sense, but little money. Just when he had settled himself comfortably and was ready to hear



STUART BEEBE.

A Popular Member of the Selman Stock Co., who will play the part of Kent in C. W. Bell's Play at the Savoy Next Week.

himself compared not unfavorably with Shakespeare, he heard one young man say to another: "Vise, I wish I had gone to see the Cohan show—there's a boy that knows how to write a play."

Always present and ever ready to applaud is Mrs. Janis in the auditorium when her daughter Elsie is on the stage. Almost all of the remarks overheard by Mrs. Janis are in the highest degree complimentary, but occasionally she overhears one that irritates. "Why don't Elsie cut out those imitations of Eddie Foy, George Cohan and Anna Held?" inquired a young woman of her plaud in Mrs. Janis in the auditorium who were playing up as the star of "The Old Homestead." And the public's not wise, either.

Dr. C. L. M. Harris, conductor of the amateur production of "The Mikado," under the auspices of the local chapters of the Daughters of the Empire, has announced the principals as follows:

The Mikado Frank Cutler
Nanki-Poo Don Lyon
Ko-Ko Harry Barkholder
Pooch-Bah Arthur Garthwaite
Pish-Tush Fred Murphy
Yum-Yum Miss Laura Byrne
Pitti-Sing Miss Jessie Armstrong
Peep-Boo Miss Violet Cregar
Katisha Miss Stella Stinted

The chorus will be a strong one, too, being composed of the following ladies: Mrs. Fred W. Gayfer, Mrs. J. W. Brown, Mrs. Ellsworth Smith, Miss Delong, Miss M. Brown, Miss M. Fenwick, Miss F. Souta, Miss M. Langrill, Miss W. E. Wiggins, Miss K. Dickson, Miss M. Cline, Miss K. Land, Miss P. Land, Miss E. Love, Miss E. Norris, Miss D. Anderson, Miss M. Smith, Miss S. Craig, Miss V. Schutz, Miss C. Smith, Miss W. Addison.

Gentlemen—Dr. A. Langrill, Dr. G. A. Bates, Fred Gayfer, T. H. Henning, J. Brethour, E. Stinson, J. W. Brown, Roy Mills, R. Britton, J. W. Jamieson, H. Bertram, Roy Fenwick, Hardy Awey, Nelson Mills, Chas. Mavor, W. Marriott, M. Mcullen, J. Hampson, J. Anderson.

The scenic effects and costumes will be supplied by a New York house, and will be the best procurable. In every other respect the opera will be a "made in Hamilton" affair. Every member of the company, including every principal, is a citizen and all are giving their services free of charge.

The opera will be presented in Bennett's Theatre on May 6, 7 and 8.

Through the efforts of its associate conductor, Victor Ha Clark, an American musician and pupil of Burmeister, who has attained distinction abroad, the Royal Belvedere Orchestra is to come to America next month for a four weeks' tour in the course of which it is to appear at the leading music festivals throughout



LULU GLASER.

Who Will be Seen at the Grand Shortly in the Musical Success, "Mile. Mischief."

Othello is Most Difficult Role.

Othello is the most difficult, the most profound, and the most magnificent character in the world's drama. To prove that my opinion is accurate, I have only to refer to the fact that there have been so few adequate Othellos in the history of the nineteenth century theatre.

There have been charming Romances, brilliant lags, irresistible Surfaces, and sonorous Anthonys, but where are the Moors of Venice? Edwin Booth essayed the role, but he was vastly more artistic as Iago. John McCullough's ripened, unchallenged act failed to fulfill every detail of Othello. The last great Othello was Gustavus Adolphus Brooke, whose performance I shall never forget.

Othello demands every attribute of theatrical art. Othello, during the tragedy, runs the gamut of emotions—not the emotions of the average normal man, but those of an exotic and foreign temperament is necessary to portray. Othello is not an appealing figure to an audience. He is a black man who married a Caucasian and therein there is the necessity of luminating the Moor with a romantic glow.

The jealousy of Othello must be depicted with so much vigor and sincerity that

his ultimate murder of Desdemona is justifiable. When the pall of jealousy hovers over Othello it is his time to win or lose, because the spectators are unwilling to see the fragile and innocent heroine smothered beneath her pillow.

Frequently the star artist will choose to play Iago, which, of course, is following the line of least resistance. Iago is comparatively simple beside Othello, Iago is known in the vernacular as a "showy" part. Iago is so clearly defined in his villainy that he can be made deliciously villainous; and, next to the good man, an audience adores a consummate sinner. It is striking the middle note which taxes the power of the actor.

I believe that "Othello" is one of the great tragedies of the world. I believe that jealousy is one of the vital and dramatic emotions; and I believe that a play rests on the surer foundation, with jealousy as the motive, than the less complicated themes of ambition, money, hunger and patriotism. Any actor who can render acceptably the speech "Most potent, grave, and reverend signers" is a fine artist, and whoever can smother Desdemona without arousing threats of lynching is a wonderfully great artist.—Dramatic Editor of Chicago Tribune.

At the Grand

Miss Lulu Glaser will be the attraction at the Grand next Tuesday evening, April 6, in the new musical success, "Mile. Mischief," in which operetta she plays the title role. "Mile. Mischief" is a Viennese operetta, adapted by Sydney Rosenfeld from the original book by Kratz & Y. S. with music by Carl M. Zieher, a composer whose music in the Austrian capital is quite as popular as that of his colleague, Franz Lehár, who wrote "The Merry Widow."

Miss Glaser in this play but recently closed a successful season of twenty weeks in New York. The story of the play tells of a prank of a young Austrian girl, who makes a daring wrong that she will enter and remain twenty-four hours within an Austrian garrison. How she succeeds, and the many complications she encounters makes the fun of the story, which is said to provide continuous laughter during three acts. The entire original New York cast continue to support Miss Glaser in this production.

There are so many surprising features in "The Wizard of Oz" which is to be seen at the Grand on Good Friday that there is little wonder that it retains its hold on the public. The two chief comedians are wonderfully clever in their impersonations of the "Tin Woodman," and "the Scarecrow," but there are enough other things intermixed in the play in the way of scenic effects, dances and songs, so that the funny men never let down the audience. "Oh, Good, When Thou Appearest," and a collection of English, Irish and Scotch airs and others, is said, would be recognized as prize winners in any beauty contest.

Cole & Johnson, in their new musical comedy, "The Red Moon," will be seen at the Grand next Saturday matinee and night. It is said to be the best colored show ever offered, and surpasses that of Williams & Walker. The Toronto Globe of Tuesday last says: "Cole & Johnson pleased two very large audiences at the Grand yesterday with 'The Red Moon,' a brand new musical comedy written and composed by themselves. The outstanding feature of the play is the singing. There has not been such a strong and well-balanced chorus in the Grand this season. Cole and Johnson of course have the leading roles, and carry them out splendidly. The play has been seen here many times and always attracts good sized audiences. This season's company is said to be up to former years, which is a guarantee of a satisfactory performance."

When Messrs. Martin and Emery's production of "Parsifal" (in English) comes to the Grand, the stage will undergo a complete overhauling, made necessary by the stupendous magnitude of the elaborate stage settings required to present this world famous drama. Corpses of these working men will travel ten days in advance of the attraction, strengthening the girders on which to hang the massive sets and rewiring the

clans. The clan Fraser troupe, at Bennett's Theatre all next week.

Robert Rogers and Louis McIntosh, who will be seen at Bennett's the week after next, presenting a little playlet entitled, "The Green Mouse," have been prominently identified with such big productions as "The Prisoner of Zenda," "The Price of Peace," "Never Again," "The Purple Lady," "The Mocking Bird," "Out of Sight," and other notable productions.

The novelty to be presented by Earl Reynolds and Nellie Donegan at Bennett's the week after next comes recommended as a sensation in the dancing and roller skating world as well as musical loving public.

The most popular offering of the Selman Stock Company this season will be the play by C. W. Bell, which will be offered Monday, Tuesday and Wednesday next week. Hamiltonians will on this occasion be treated to a three-fold novelty: a genuine first night performance of an entirely new play; secondly, the play is by a Hamilton man; and, thirdly, the play is in itself, so the members of the company, declare, one of the most interesting and dramatic pieces of dramatic writing they have ever come across. It tells a

story of a young physician who, embittered by a run of hard luck, becomes a so-called "quack." With his discovery, called Rhadaman Balm, and his fascinating and convincing manner, he soon has a wonderful following, who contribute to all his schemes. The affection of a good and lovable girl enters his life at the very time he needs it most—she fights with him to save him from himself. The doctor dominates everything, meeting every attack of his enemies with blow for blow; beating down all opposition by sheer audacity, until one vulnerable point in his armor is pierced, and in a few moments his life is revolutionized. This character is one that will be remembered for many a day by playgoers.

Scarcely less interesting are those of his dupes, the people who prove against the old saying, "There is a sucker born every minute." To make it possible for him to penetrate a gigantic fraud of a kind that is daily being perpetrated in almost every large city of the world, in selecting a field for the rogues' accomplices by his chief character, Mr. Bell has a theme which, though absolutely new, will prove familiar and absorbing to every one who sees the play. Mr. Selman will play Maywood, a role that permits of a wide range of the emotions. Miss Hagan should be a pleasing Beatrice. Frank Farrell, one of the best known stock actors of the States, has been especially engaged to create Brooks. Miss Helena Rapport, a stage beauty of repute, who has been prominent in Frohman's companies, will also appear to advantage in the cast.

A sumptuous revival of the ever welcome "East Lynne" will follow the production of C. W. Bell's play at the Savoy Theatre. The love of Lady Isabel and Archibald Carlyle has always interested playgoers, and perhaps it is the wonderful heart interest of the play that makes the drama ever new. A feature of the play will be the handsome costumes worn by the ladies. The scenic effects will be out of the ordinary.

The great play, "Harvest," or "As a Man Sows," will follow "East Lynne."



C. W. BELL.

Author of the play which will be presented for the first time on Monday night, by the Selman Stock Co.

stage to enable the various electrical effects to be properly manipulated.

"The Virginian" will be presented at the Grand on Saturday, April 10th. W. S. Hart will be seen in the title role and Frank Campbell in his original role of Trampas. Mr. Hart will be remembered for his excellent work as Cash Hawkins, in "The Squaw Man."

The melodrama "For Her Children's Sake," was presented at the Grand last night before a fair-sized crowd. An interesting story runs through the play, which was presented with good scenic effects.

At Bennett's

A show that will eclipse any vaudeville entertainment seen here this season is promised by the Bennett management next week and a careful analysis of the bill will convince one familiar with the varieties that it is no idle boast. There are four star attractions,

THE CLAN FRASER TROUPE.
At Bennett's Theatre all next week.

everyone of which has been successfully featured at the largest theatres in America. Chief of these, in point of novelty, at any rate, will be Alber's Arctic novelty, twelve huge Polar bears. This is the greatest animal act ever seen in this country, and should create a furore with the children. It comes direct from the New York Hippodrome, where for several months it was the centre of attraction among amusement seekers in the big metropolis. The act does not depend entirely on its novelty for success, however, as the bears are remarkably well trained, performing all kinds of clever and amusing antics. This, added with the beautiful appearance of these snow white denizens of the far off frozen north, makes them a doubly attractive and spectacular feature.

Much interest has already been aroused by the announcement of the appearance here next week of the "Clan Fraser" troupe. There are four pipers and three drummers, glorious in their full military costume, with their nodding plumes and bonnets. These pipers are of the best and as dandies they are Highlanders to delight the heart of the Scot. But Angus Fraser is chief of them all.

A comedy feature that is said to provide sixty laughs in twenty minutes is the bright little farce, "The Coal Strike," presented by Mr. and Mrs. Mark Murphy. This famous Irish com-



COLE AND JOHNSON.

Who Will be Seen in the "Red Moon" at the Grand Next Saturday.

Truth Criterion of the Play's Morals.

The fate of the immoral play and the question of what is an immoral play have been passed upon by David Belasco, who considers the agitation upon this subject an artificial one. This manager takes it for granted that the public is tired of "wishy-washy" plays and that consequently producers will fall back more or less on morals and oftentimes on immorals to get something in which they are interested.

"A play is not immoral if it is the truth, and the truth never hurt anybody," declares this manager. "It is all wrong to make a dividing line between plays to be presented to experienced and inexperienced people. The girls who are most likely to go wrong are those who come from a convent or a boarding school into life, without knowledge of its dangers. If people can get harm from a play in which truth is the dominant note it must be in themselves."

"I have watched the girls in my profession closely. For every six who are tempted by the automobiles, flowers and suppers showered upon them by a certain class of men there are another six who are content with a glass of milk and a crust in a hall bedroom and refuse to be misled. There's something inside of them which prevents it. That's all the difference."

"I'm proud that I produced 'The East-est Way.' It is the truth and it should

set a standard for my rivals in truth and closeness to nature. There is not a kiss or an embrace in it and absolutely nothing salacious."

Not only the truth, but the current truth is the idea of Mr. Belasco, and he plans to put into plays the truth as he sees it—of recent events in San Francisco. He has studied the Japanese question as the material and the first one is to deal with the fate of an American girl married to a Japanese who returns home and marries one of his fellow countrywomen. In this "the truth" will be presented with the esthetic help of a beautiful Japanese effect in a sort of inverted "Madame Butterfly." But this producer has more plays which he outlines in the rough possibly as a quick hint to some playwright who can assimilate his idea.

"I studied the whole Japanese matter," he says, "and the whole source of it is in the school question. The Californians are not afraid of being ousted by the Japanese laborer, but their blood boils at the thought of the Japanese woman being accorded the right to sit beside a little American girl at school. This is the crux of the whole matter. She may come home any day and begin to quote the opinions of the mature Japanese who sat next to her and hide up to her. Some day an insult will be offered to an American girl and then the spirit of forty-nine will rise and there will be a lynching. This is the crux of the whole matter."

ed and his wife have starred for several seasons in some of the best comedies of the variety stage. Murphy himself is quite reminiscent of an Irish comedian, presenting a characterization of the mellow type of roll call.

Lew Wells, a musical comedian, who is both musical and comical, will be seen here in a bright monologue from the pen of Aaron Hoffman.

The Lew Wells monologue will be seen in their grotesque comedy, entitled, "Fun in a Gymnasium." This is a sketch of riotous fun, in which a travesty on physical culture is the theme brought out in a laughable manner.

Cooper and Robinson are clever colored entertainers. They have a number of new parodies.

A sensational performance on the trapeze will be given by Potter and Harris. Their work is said to be a whirlwind of celebrity and dexterity.

The subject of mental telepathy, is now agitating the scientific world, as is the wireless telegraphy among the world wide interest in matters maritime. Eva Fay, the world's greatest mental telepathist, will be at the Bennett Theatre shortly, demonstrating to all her powers and ability to read the human mind like an open book. In this she has, it is said, no equal in the world. During her performances she answers any and all questions, with astounding accuracy, and then goes the audience one better by disclosing the nature of secretly written questions, which she also answers. Her powers at solving seeming secrets are almost supernatural, although she denies anything of the sort in connection with her accomplishments. Miss Fay is assisted in her wonderful work by the Bengali Mahatma, an East Indian of high degree and intelligence, whose people have followed the theories and practice of mental telepathy for centuries.

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The cure men and women alike.

What Dodd's Kidney Pills Did For One Family.

Cured Chas. Bell of Rheumatism and His Wife of Inflammation of the Kidneys—Mrs. Bell's Statement.

North Range, Digby Co., March 26. (Special)—That Dodd's Kidney Pills cure the Kidney ills of men and women alike is shown in the cases of Mr. and Mrs. Chas. Bell, of this place. A short time ago Dodd's Kidney Pills cured Mr. Bell of Rheumatism, from which he had suffered for ten years. This led Mrs. Bell to try them for Inflammation of the Kidneys and she makes the following statement:

"I was troubled with Inflammation of the Kidneys for twenty-four years. Some few years ago I got worse and was laid up for a long time. When I was able to be up again the doctor told me I must on no account do any work. I suffered from Dropsy and my feet would swell so I could not wear my shoes."

"My husband benefited so much from taking Dodd's Kidney Pills I decided to give them a trial and though I have taken only three boxes I am well and can wear my shoes and do nearly all my own housework. I cannot say too much for Dodd's Kidney Pills."

Dodd's Kidney Pills make weak Kidneys strong, and sick Kidneys well.

Six Hundred Miles of Ditch.

Calgary, March 26.—The C. P. R. has let the contract to Foley, Welch & Stuart for the construction of 600 miles of irrigation ditches to complete the western section of their great system. The main canal will be forty feet wide and will carry six and a half feet of water. A quarter of a million acres will be served by the new system when completed.

BARGAINING IN STOCK.

Won't interest the man who is nursing a bunch of sore corns. Give him a bottle of Putnam's Corn Extractor. It is painless, takes out the corn, cures in one day. Beware of substitutes for "Putnam's," which is the best.