

The World of Amusement

General Gossip

The Elgar Choir concerts on Feb. 1 and 2 will be the principal events of the local musical season, and the subscription lists, which are now in the hands of the members, should be largely filled in order to properly support the choir executive in its efforts to furnish music-lovers with the highest and most delightful forms of entertainment. At each concert a splendid programme will be presented, an orchestra assisting on both evenings. For the second concert, at which Verdi's "Requiem" will be given, the Toronto Symphony Orchestra will assist. This orchestra is recognized as one of the finest on the continent. Writing of its playing at a concert recently in Toronto, Mr. Parkhurst, of the Globe, said in the course of a most laudatory article: They proved to the satisfaction of all their hearers that they have reached a stage of efficiency both technically and artistically, that is to say in regard to tone quality, refinement and finesse of ensemble that commands more than mere respectful consideration. Of very good test of their merits was offered in their playing of the Haydn Symphony in D major. The four movements were interpreted with a clarity that was obvious to every hearer. The string section rendered their part with delightful point and delicacy, even the ornamental tracery in which Haydn delighted to indulge being neatly and daintily performed. The great test of the orchestra came when they were called upon to accompany Sergei Rachmaninoff, the famous Russian composer and pianist, in his piano concerto No. 2, Op. 18, an unfamiliar composition both to the orchestra and to the conductor. And although the composer's music played his music with much abandon and freedom, the orchestra, as directed by Mr. Wellesman were always in sympathy with him and were never a clog upon his inspiration.



T. HARLAND BUDGE, Baritone.

assist at the first concert, and a grand programme will result.

"Don't you think that a considerable part of the success of a character actor depends on his make-up?" once said an interviewer to David Warfield.

"Well," said the eminent character actor of several big parts, as he thoughtfully bent his head, "I do not think success depends so much on the outward physical characteristics of the player as it does upon the personal expression of the man. For my part, I always try to show not a type, but a character, dominated by a soul and emotions."

Appropos of the evolution of a successful player, from supernumerary to star, the late Richard Mansfield was credited with a rather clever remark.

"A great actor is born," declared one of the group who were discussing the question.

"Not so," said one of them, who had had a hard uphill climb to a very successful point in his career, "not so—an actor is made." Then turning to Mansfield, who was one of the number, he said: "What is your opinion?"

"I agree with both opinions," said



THE BUTTERFLY DANCE, IN "THE GOLDEN BUTTERFLY," ANNOUNCED FOR THE GRAND.

Mansfield: "an actor is born and then made."

Some of the attractions booked for the week after next at Bennett's include:

Charlotte Parry and company in "The Comstock Mystery." Miss Parry is one of the cleverest protean artists in vaudeville and made a big hit here three seasons ago.

"The Song Shop," another Laekey act, with Della and Sydney, is booked.

Raymond and Caverly, who have been making good their claim to being "the greatest German comedians in vaudeville," are coming.

The Mangan Troupe will appear in a wonderful gymnastic display.

Geiger and Walters, the Italian street musicians, have a charming little musical novelty.

The Deyrels are remarkable roller skaters.

At Bennett's

An innovation in vaudeville will be introduced at the Bennett Theatre next week in the presentation by Jane Courthope and company of a two act sketch, entitled, "Lucky Jim." It is a stirring dramatic episode of the Sierra Nevadas, elaborately staged and cleverly presented. Miss Courthope, who has had wide experience on the legitimate stage, is credited with making the biggest hit of her successful vaudeville career in this interesting little drama. The scenic investments and other accessories represent a large outlay of money, in fact it is doubtful if there is another sketch in vaudeville to-day so elaborately staged. Pathos and comedy are cleverly blended in the story which deals with a little chap, rescued from the storm and starvation, by an old sweetheart of the child's mother, who rejected him for another man. The woman has been deserted by the boy's father and there is a stirring scene when she discovers her little son, gloriously rich, through the assistance of her former sweetheart.

There is a big St. Bernard dog which lends a strong touch of reality to the scene. Miss Courthope is supported by Master Ross, a clever child actor; Charles Forrester and Allen Damon.

Hugh Lloyd, an English performer, has a thrilling novelty on a bounding rope. Lloyd, unlike other equilibrist, uses go umbrellas or other devices to assist him in keeping his balance. He seems as much at home on the bounding rope as he does on the ground, and some of his feats are said to be astounding.

Fred. Warren and Al. Blanchard will be prominent contributors to the comedy end of the bill. They are black face comedians and dancers. There is no doubt about the ability of this duo to make laughter. One appears in the guise of a danseuse, whose ducky complexion is set off by a ballet costume of flaming red.

Hilda Hawthorne, ventriloquist, has a novel little offering that is sure to please. It is much different from the ordinary run of acts of this sort, a number of new ideas being used for comedy effects.

Hattie Delaro and company have a laughing success entitled, "Bargain Day." Miss Delaro before entering vaudeville, appeared with the Schubert Tourist Company, also "Babes in Toyland," and other musical comedies. Charles McGrath, the leading man, was a member of the Keith Stock Company, and for several seasons has been connected with such stars as John Drew and Kyle Beland.

Dale and Boyle will appear in a bright

little singing and dancing skit, which is said to be as pleasing as it is original.

Seebach, an expert bag puncher, appears with a pretty girl, and the pair provide ten minutes of interesting entertainment.

The pictures, always an interesting part of the Bennett bills, will be new and interesting.

At the Grand

To err is human; to lose one's false teeth and replace them with others, divine. This is what the hero in "Billy," the three act farce, with Edgar Atchinson Ely, which the Shuberts will send to the Grand next Thursday and Friday evenings. How the play can be built upon the mishap of a football hero's loss of four front teeth, the acquisition of a false set and in turn accidentally parting with the substitutes, is one of the



FRANK S. WELLSMAN, Conductor of the Toronto Symphony Orchestra.

delightful things of the present theatrical season; the result being as Alan Dale in his criticism says: "A combination of the most ridiculous situations with a laugh in every line."

Billy Hargraves, hero of the Transylvania football team, after losing four teeth on the field, goes into retirement for several months, after which he reappears to all appearances sound of mind and body. The nature of his accident is zealously guarded. Accompanied by his sister Alice, Billy takes passage on the steamship Florida for Havana, and, strange to relate, the passenger list also includes Mrs. Sloane and her daughter, Beatrice, the latter of whom is Billy's sweetheart; likewise Sam Eustace, also a suitor for Beatrice's hand, is making the same trip. The ship sets to sea and all goes serenely until the steward inadvertently bumps into Billy, knocking him to the floor. The fall knocks the false teeth from Billy's mouth and they are lost. Unable to pronounce any word with an "a" or a "c" in it, Billy, maintaining silence through fear of making known his infirmity, is accused by Eustace of being guilty of shady practices. Speechless, but consumed with rage, the athlete hears the slurs in silence. Beatrice, unable to fathom his strange behavior, parts from him. The ship's surgeon diagnoses the trouble as "a plain drunk" while Mrs. Sloane learns to the fictitious story told by Sam Eustace. Two seamen, the most amusing characters in the farce, find the gold plate and

turn it over to the purser. The first night after his loss Billy searches the deck with an electric bull's-eye. In despair he gives up the search, and returns to what he believes to be his sister's cabin; by mistake, however, he raises the window of the state room occupied by Mrs. Sloane. Imagine his joy when he makes the discovery that Beatrice's mother has a set of "tombstones" immersed in a glass of water. Without knowing why he does it, Billy fishes the set. Mrs. Sloane's dilemma furnishes considerable amusement, which tends to lighten Billy's burden. After the teeth found by the seamen are held for a certain time, the purser auctions them off, the proceeds to go to the Seaman's Home. In the meantime, Beatrice has taken Sam Eustace into her confidence, and told him of her mother's loss, and asks that he recover the "tombstones" for her, when the auction begins. Eustace, under the belief that the purser has the teeth of Mrs. Sloane, begins a spirited bidding, being opposed by Alice Hargraves, who is acting for her brother. Finally Billy bids in his missing members, the switch is quickly made, and Mrs. Sloane is given her set. This magnanimous act restores Beatrice to the football hero, and the curtain drops on the word "Beatrice," uttered by Billy in all of its sweetness and tenderness.

The three acts of the farce take place on the upper deck of the Florida. The cast includes Edgar Atchinson Ely, Jane Marbury, Mrs. Stuart Robson, Marion Chapman, Frank Jones, Spittswoode Aitken, George Le Soir and fifteen others.

Grace Van Studdford, one of America's greatest prima donnas, and the most popular artist visits Hamilton, is to appear at the Grand next Saturday matinee and night in her success of last season, "The Golden Butterfly." Miss Van Studdford is surrounded by a company of sixty people, and the opera is said to be staged in the same elaborate manner that characterized its presentation here last year. There are three acts. The first, a garden fête, the green room of the Royal Opera House at Buda Pesth and a grape harvest scene provide rather unusual opportunities for the scene painter's art. The garden scene is aglow with soft color and sunshine, blue sky, green lawns and flowering hedges, a country house with marble terraces leading down to the blue Danube, on which the guests embark in gayly decorated boats, all furnish a charming background for the pretty costumes of the women on the stage. The second act is very piquant and pretty. In the big green room with its flaring lights and swinging doors



FANNIE BLOOMFIELD ZEISLER, pianist.

are gathered the ballet girls and some of the principal singers of the opera in fluffly skirts that look like a Pierrot ruff, is balancing herself on the big toe of one foot while she ties a satin slipper on her other foot. A girl dressed like a rose is powdering her face, a third is sprinkling gold dust on her hair, and a fourth is practising ballet steps on top of a trunk, while below a sign reading "Science" one of the principals is trying her highest notes. There is an irresistible atmosphere of life and youth and gaiety about the unusual scene. The Hungarian grape harvest is the final artistic triumph, and it is true to nature in color and action. The masses of foliage, silvery green and brown, the great clusters of purple, red and golden grapes, the gay hued gowns of the girls and the picturesque costumes of the men, the tinkling of the horses' bells as they are driven past laden with great baskets piled high with grapes, and the singing of the harvesters as they work, is said to be one of the most beautiful and unusual scenes ever afforded the public.

Wilton Laekey in Cleveland Moffett's "The Battle" is one of the attractive offerings at the Grand the week after next. It is seldom that a play comes to this city as heartily endorsed as is "The Battle," and its endorsement comes not so much from the columns controlled by the dramatic critics of other cities, though these have been uniformly favorable, as from channels that seldom lend themselves to dramatic advertisement. For, be it known, "The Battle" concerns itself to real problems of pressing weight, that have interested its director and its "Pro Bone Publics" of various journals, as well as their dramatic critics, even though it is vouched that the play is by no means didactic, argumentative, or verbose. In fact, the popularity

of the play would be inconceivable were it weighted by any such evils. It is said to be good, stern drama, dealing in an attractive way with topics of lively interest. As such it falls into the class of plays most popular with the theatre-goers of the day.

Among the many reasons for supposing that "The Battle" is a play of unusual merit and importance is the fact that John D. Rockefeller hesitated in the act of acquiring millions long enough to contribute several lines and speeches to its text. Another is that the socialists of New York were so excited over it that they held a great mass meeting to point out the fallacies in Mr. Moffett's views, calling upon their best speakers to confound the play, in spite of which Mr. Moffett and his supporters had somewhat the best of the argument. Again, the play has been the subject of dozens of editorials in papers all over the country; it has been burlesqued, a sure sign of popularity; and it has been universally successful, which, after all, is the final test.

"The Battle" is Mr. Laekey's first



MADAM HUGHES THOMAS, Leader of the famous Royal Welsh Ladies' Choir, which will appear for a return engagement in Association Hall on Friday evening, December 3.

play under his new management, that of Liebler & Company. He has been given a thoroughly adequate production, and a supporting company that includes a number of well-known men and women.

When "Graustark," Geo. Barr McCutcheon's book play, which has been dramatized for stage purposes by Geo. D. Baker, returns to the Grand for one night soon, theatre-goers will again have the opportunity of witnessing one of the most talked of romantic dramas before the public in recent years. This play has been dramatized with Mr. McCutcheon's novel as the basis, and those readers of fiction who have passed a few hours pleasantly perusing the same will be more than satisfied with its appearance in play form. Mr. Baker, who made the dramatization, has closely followed the book. From the time of the meeting of the young couple in Denver, through the strenuous and trying ordeals of court life and intrigues, to the final culmination of the story, he has been most faithful in his portrayal. The play comes to Hamilton with the assurance of all concerned in its presentation of a most excellent cast of players, especially fitted for their parts and is not

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the same company that was seen here last fall. A magnificent scenic production of old world scenes, with costuming to match.

It is seldom a mythical principal play such as Graustark is used as a background for a play, hence the tremendous success of this offering. It is said not since the "Prisoner of Zenda" has there been a dramatic drama, when it is as clean and wholesome as "Graustark."

The attraction at the Grand on Friday and Saturday of the week after next will be the "Smart Set" Company in a new three-act musical comedy, headed by S. D. Dudley, the popular and versatile negro comedian. The production, which is under the direction of Messrs. Barton and Wiswell, is by Edwin Hanford, who has devised plenty of novelty, situations and surprises that are out of the ordinary. There are fifteen original song hits and musical numbers, furnished by Brim, Smith and Burris. The music is of the jingling, tuneful variety certain to please the most exacting lover of light and catchy melodies. Mr. Dudley has a part that is sure to set off his well-known capabilities as a fun-maker to excellent advantage. He will appear as Raspberry Snow, one of the "hor-do-well" negroes, who get in all sorts of trouble ill-advisedly. Banaphy has one ambition, and that is to share the Presidency of the United States. The ambition is realized—but only in a dream. There are seven scenes, all told, and the action is spirited and the dialogue crisp and witty. Mr. Dudley is supported by a company of forty people, including a good singing and dancing chorus.

Fresh from her triumphs of two whole years on the road and still playing, May Robson will be seen at the Grand next Tuesday week in the new American comedy, "The Rejuvenation of Aunt Mary," by Anne Warner. In dramatizing her own novel (which has made Miss Warner famous) she has left out none of the comedy found in that popular book, but has added more, and in the role of "Aunt Mary," which Miss Robson plays, she has given the theatre-going public a character absolutely unique and original. L. S. Sire, under whose management Miss Robson is starring, has surrounded her with a strong company. In the staging of the production nothing has been overlooked by Mr. Sire, and under the skillful handling of E. F. Bostwick "The Rejuvenation of Aunt Mary" will be found to be one of the best comedies ever offered to a theatre-going public here.

Such a play as "Mrs. Wiggs of the Cabbage Patch" is sure of a welcome everywhere it plays, and the welcome given it last night at the Grand Opera House was what might be termed of the "real" brand, for the house was filled to the doors. The company is a good one, and ably demonstrated every ounce of pathos and fun in it. Miss Helen Weatherly, as Mrs. Wiggs, did full justice to the difficult part, but Mr. Thos.

Atkin, as Mr. Stubbins, was the star of the company. He is a comedian of ability, and his funnyisms, when under the influence of his favorite beverage, would have made King Henry I. laugh. Miss Virginia Ogden, as Mrs. Harry, sustains that role exceptionally, though at times it becomes wearisome, but the dices that she and Mr. Stubbins cut up repeatedly brought down the house, metaphorically speaking. Miss May McManus, as Lovey Mary, has something to learn yet as an actress, and would do well not to surround herself with such a halo of apparent self-comfort. Miss Anna Fields, as Mrs. Schultz, plays the part of a levithan Dutch woman very creditably. All the other members of the company are good, especially the children, who throw a double flavor of interest into it. The lessons to be learned from dear old Mrs. Wiggs are sufficient attraction in themselves to induce all who can to go and see the play, and then there is the assurance that one can have a lot of good, hearty laughing. The philosophy of Mrs. Wiggs is well worth trying. "Mrs. Wiggs of the Cabbage Patch" will be played this afternoon and evening at the Grand, and those who would like to spend three thoroughly happy hours should see it.

WON PRIZES.

Camera Club Exhibition Is of a High Order.

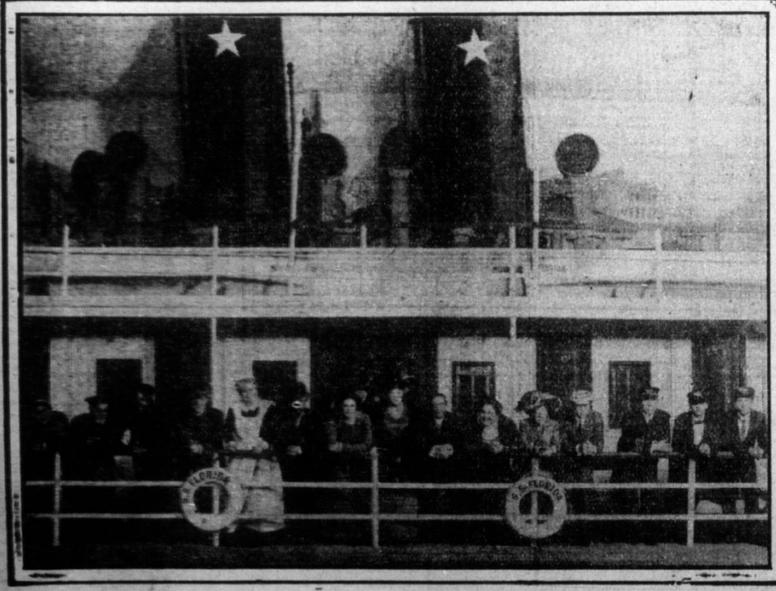
The exhibition of the Hamilton Camera Club attracted a fair number of visitors last evening, and on every side comments of approbation were heard. The judges finished their work yesterday afternoon, and the officers of the club expressed themselves well pleased with the results. The judges stated that the average of merit throughout the whole exhibit was high, and in some cases their work was very exacting. The result of the judging was:

- Section 1, best collection on all subjects—D. A. Souter, Walter Hill.
- Section 2, best general collection—W. J. Grant.
- Section 3, novice class—E. G. Overholt.
- Section 4, open to amateurs not members of the club—M. Donovan, Miss L. M. Peene.

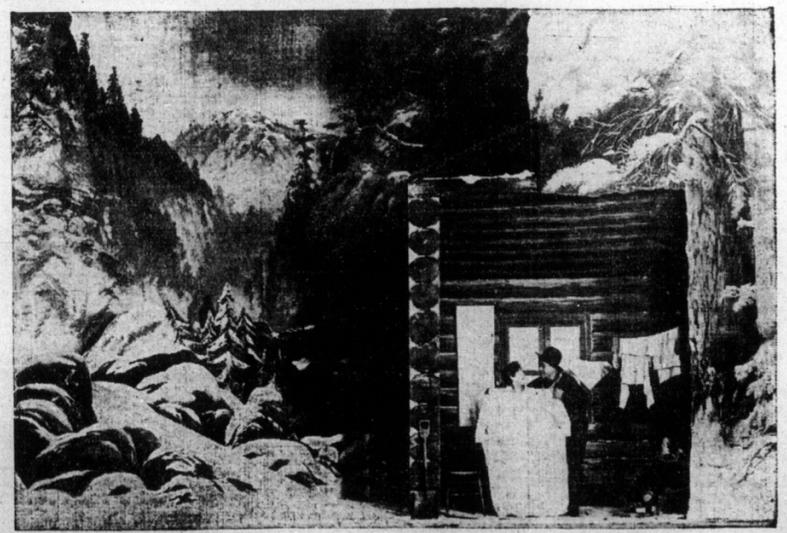
Honorable mention—A. H. Baker, T. Enright, T. J. Davenport, J. D. Gadsby, J. B. Bertram and Miss Jessie Dixon.

The exhibition will be open this afternoon and evening, and the officers expect that a large number will take advantage of the opportunity to visit it.

Donald Geiselman, seventeen years old, while out hunting near Orrville, O., shot and killed his father, Cyrus Geiselman, aged fifty. The old gentleman was husking and standing back of a shock, when the son fired at a bird. The load struck the father just below the right shoulder, causing death in five minutes.



SCENE FROM "BILLY," THE FOOTBALL FARCE AT THE GRAND DECEMBER 2 AND 3.



JANE COURTHOPE & CO., in "Lucky Jim," at Bennett's next week.