

In the World of Amusement

General Gossip

There is no doubt that the great majority of motion picture manufacturers, exchanges and exhibitors are well intentioned business men, that they have no desire to corrupt the morals of the public, and for this reason will welcome, as a unit, any reasonable censorship of their product.

But censorship is a thing easily overcome, for even the best intentioned judges may go wrong in their judgment of what is or what is not strictly moral and eminently fitted for public exhibition.

Those who have watched the trend of the present movement of the various police and police bodies of censors, have little or no fault to find with their decisions. The films which have thus far been condemned have been of a nature which tended to foster criminal tendencies among the masses and particularly among the younger generation which is conceded to be the mainstay of the business.

An example of how readily the mark may be overstepped seems to be furnished in a new picture ordinance just introduced in the city of San Francisco which prohibits the display of any motion pictures "of an indecent, obscene or immoral character, or of any picture, illustration or delineation of any matter of murder, suicide, robbery, hold-up, shooting, stabbing, assaulting, clubbing or beating of any human being, or of the commission of any crime, or any lewd, lascivious or criminal act."

Even at a superficial glance it may be seen that this absolutely limits the exhibition of any but comedy, scenic-descriptive and industrial, educational films. It prohibits, for example, such films as Pompeii, Ben Hur, the Passion Play, in the Shen-



MISS HELEN RAPPORT, A popular member of the Selman Stock Co.

andoah Valley, and such other film masterpieces, for in such of these is shown scenes of crime.

If such an ordinance were passed to regulate stage productions, the public of the particular city in which such legislation existed could not see such sterling plays as a majority of those written by William Shakespeare, or such reasonable successes as "The Servant in the House, The Thief, The Wolf, Paid in Full, and The Melting Pot."

The fact which the promoters of such bills seem to overlook is that there are degrees of crime; that the world's greatest stage productions are based upon some "criminal act" and that moving pictures are to the mass what the legitimate drama is to the lass. Indeed, we believe that the proposed Frisco ordinance might justly be construed as class legislation.

A dependable Board of Censorship is better far than all the statutes which might be conceived.

M. Victor H. Clark, an American musician who has studied abroad under Burmeister is the associate conductor of the Dresden (Germany) Philharmonic Orchestra, and it is principally through his efforts that the organization has been brought to America for a brief tour. Concerning his work as a conductor, one of the Dresden papers says:

"This seemed an evening particularly devoted to Americans, for the orchestral arrangement of Grieg's 'Hornungzeit auf Troldhaugen' by Mr. V. H. Clark was another number on the programme and by no means the least enjoyable. It has now become a consummation that has long been devoutly wished and lends itself particularly well to orchestration. Mr. Clark shows that he has an adroit hand as well as a critical ear for fine orchestral finish, and the way he has employed the different instruments and divided the themes between them is admirable. His reception was more cordial and we hear that Olsen is recommending it to a publisher for publication. Altogether it is a pleasure to the ear, the characteristic rhythm and the joyous, happy mood of the day being faithfully reproduced and even enhanced."

The great orchestra will be heard at the Grand in the afternoon of Thursday, April 15.

Many theatre-goers will be sorry that the engagement of the Joseph Selman Stock Company at the Savoy Theatre will come to a close at the end of next week. The company has been giving most creditable performances of a good class of plays, due to hard, conscientious work. The plays presented included these: "Sweet Clover," "Dorothy Vernon of Haddon Hall," "When We Were Twenty-One," "The Christian," "The Charity Ball," "By Right of Sword," "The Devil," "The Man on the Box," "The Cowboy and the Lady," "The Bishop's Carriage," "The Man From Mexico," "Camille," "Divorces," "Raffles," "The Belle of Richmond," "Du Barry," "The Flag of Truth," "Frou-Frou," "The Land of the Midnight Sun," "Romeo and Juliet," "The Galley Slave," "Men and Women," "Nell Gwynn,"

"Northern Lights," "Sherlock Holmes," "The Little Minister," "The Merchant of Venice," "The Medical Mountebank," "East Lynne," "As a Man Sows."

Of all the musical organizations for which Boston has become famous, none holds a more exalted place in the esteem of the public than the Kneisel Quartette. Its members, two of whom were formerly soloists of the Boston Symphony Orchestra, are all artists of the highest ability. The leader of the quartette, Frank Kneisel, made his first public appearance in 1882, when, at the age of 17, he played the violin concertos by Joachim, with the Vienna Philharmonic Orchestra. Later he became concertmaster of the famous Blise Orchestra, of Berlin, a position of the highest honor, which had been held before him by such artists as Ysaye, Halir, and Casar Thompson. In 1885 he became concertmaster of the Boston Symphony Orchestra. During his first season in that city his performance of the violin concerto of Beethoven placed him in the front rank of violinists. He held this position for 18 years, conducting the orchestra in the absence of Mr. Arthur Nikish, but resigning in 1903 to devote himself entirely to quartette playing. The Kneisels will give a concert here shortly. The subscribers' lists in the music stores will close in a few days.

Every one goes to the theatre nowadays. Every one discusses what he or she sees. Not to be "up" in your stage talk is as bad a social blunder as ready-made clothes. It is only the elevated eraniums of this modern world of hurry who will sit steadily through three hours of history, or sociology, or politics, or even fiction if offered in printed form. But any one will do it at the theatre. In Barnum's words, "you've got 'em where you want 'em."—San Francisco Bulletin.

Among the selections to be played by the orchestra at the Bennett and Savoy Theatre next week is a composition called "Fly Paper Rag" by Lorne Lee, of Faskin McDonald's music store.

"Caste"

Hamilton theatre-goers will get the treat of the season on Tuesday evening, April 20th, when the officers of the Hamilton Garrison present the Toronto Garrison Dramatic Company in that brilliantly beautiful old English comedy "Caste."

This sparkling comedy will be given instead of the Victorian Order of Nurses of this city. The Toronto Garrison Dramatic Company includes many clever amateurs whose work is being very highly commended on.

The Hamilton public will also have the opportunity of seeing Miss Carrie Crerar's work in the role of Polly Eccles. Miss Crerar is one of Hamilton's most clever actresses, and her interpretation of Polly Eccles is said to be beyond criticism.

Society is already looking forward to this event with much satisfaction, and as the officers of the Hamilton Garrison as well as many officers from outside regiments will attend in full uniform, this production should prove by all odds the society event of the season.

The young ladies who have undertaken the sale of the tickets report a lively and increasing demand. Tickets may also be secured at Nordheimer's.

At Bennett's

For one person to present a comedietta, and to represent each of the eight characters, changing into these characters with such rapidity as not to interfere in the slightest with the movement and development of the plot, seems almost an incredible accomplishment, but Arthur Bernardi, the protean wonder, will demonstrate it next week at the Bennett Theatre, where he is billed to head a fine vaudeville entertainment. Bernardi is one of the highest-salaried artists playing on the variety stage this season. In addition to being the "whole show" in his comedietta, he steps down into the orchestra and impersonates such well known composers as Wagner, Mascagni, Gounod, Meyerbeer, Verdi, Liszt and Sousa, in the representation of which he changes his make up with the astonishing dexterity of a wizard. He first plays a little comedy, in which the eight characters all played by himself are introduced. The third part of his act is really an explanation of how the rapid changes are made. A transparent drop is used, and each time Bernardi goes behind the scenes the lights are turned on behind, and the audience can see his dressers make the clothes fly for the few seconds it takes to make the changes.

"Fun in a Turkish Bathhouse," the offering in which the four Provests will appear, is an attractive and refined act, which affords this clever quartette an

How Some Actors Take Exercise.

To his life out of doors, his care in "deep breathing," and his frequent fishing trips, the late Joseph Jefferson attributed his ability to keep pace with the strain that acting imposed upon him in his later years before the public. One of his favorite remarks to his theatrical friends was: "If an actor wants to have his innings on the stage he must look out for his outings."

Almost all of the leading performers of to-day have schedules of daily outdoor exercise mapped out to which they adhere closely, even during the height of the winter theatrical season. William Gillette, to overcome a chronic nervousness, walks five miles every afternoon. On matinee days he indulges in his walk after a late breakfast. Miss Frances Starr and Miss Blanche Bates take daily horseback rides. John Drew plays tennis; James K. Hackett, who possessed considerable lacrosse prowess while at college, pulls weights in a gymnasium; Robert Edson, known in the profession as the "muscle mad" actor, drives an automobile at least twenty miles a day; and E. H. Sothern spends an hour with the fella.

Frank McIntyre spends an hour and a half daily in the Y. M. C. A. gymnasium; H. B. Warner boxes at the New York Athletic club and follows it up with a swim in the tank; Robert Maulell does "setting-up exercises" out of doors for half an hour; and William Faversham has recently forsaken his bicycle for driving.

Miss Maude Adams rides a horse to keep herself in physical trim. Madame Alla Nazimova and Miss Julia Marlowe allow themselves two hours a day for play in the open air. Henry Miller personally looks after his farm, "Sky Meadows," near Stamford, Conn., whence he commutes to the theatre four out of six theatre days when he is playing in New York. While on the road he takes short jogs in the country. Miss Mabel Taliaferro, while playing in the East, spends much of her day time on her husband's yacht, and Miss Gertrude Coghlan alternates between long motor rides and golfing.

George M. Cohan, it is interesting to note, has composed a number of his lyrics while taking automobile rides to Manhattan Beach. Miss Louise Gunning rides cross country in New Rochelle. Miss Billie Burke spends every available minute in her touring automobile. Each one of the leading players, in fact, does something daily during the playing season to better his or her physical condition.—From "The Physical Demands of the Stage," in The Outing Magazine.



HERR WILLY OLSEN, Conductor of the celebrated Dresden Philharmonic Orchestra, which will be at the Grand, Thursday afternoon, April 15.

opportunity for some remarkable tumbling. The act is chiefly intended as a comedy offering, and in that respect is eminently successful. The tumbling, however, is a feature that is sure to excite admiration.

Walter Lewis and his clever little com-

married couple and their first born. They have neglected to inform either set of parents of their wedding, and there are many amusing complications. Barry and Wolford, in their parodies and talks, are sure to be a big feature. They tell themselves as "The Town Topic Tickle Talkers." Although no mention of singing is made in the billing, this is sure to prove one of the most enjoyable features of their offering.

Both have pleasant voices, something usually lacking in teams, containing themselves strictly to parodies only. Mr. Barry is a clever comedian, and Miss Wolford a charming soprano. They have an original and well arranged medley upon all the latest song hits.

Annie and Lillie Boherty, a dainty, dashing sister team, in a dancing and singing offering, attractively costumed, should prove a pleasing number. They offer catchy musical stories told in song.

Ed Norton, a well known comedian, another big act, and new motion pictures form a combination, which should leave no question as to its pleasing qualities.

At the Grand

"The Virginian," a dramatic version of Owen Wister's novel of that name, prepared by the novelist and Kirke La Shelle, is the attraction at the Grand this afternoon and evening. The play is the best of its kind which has been presented on the stage for a quarter of a century. It overflows with genuine life, it thrills the senses of the audience with the light and atmosphere of Wyoming. Its inventive variety is wonderful, its wit and humor are of the sort that tickles the mind and elings with deli-



Mlle. WILLIAMS, Who will be heard at the Grand in the Royal Italian Grand Opera Co.

pany will be seen in a bright fifteen minute farce, entitled "A Baby Grand." This sketch is along original lines, and contains exceptional opportunities for fun making, dealing with the trials of

ous sweetness to the memory. The characters in the play without exception are definite and convincing. "The Virginian" is a character with a rough exterior, but is good at heart; he is coarse like his fellows, but there are many excellent traits which even his surroundings could not eradicate. The development of the man under the soft influence of pure affection, his manliness when actuated by a sense of duty and his physical courage in scenes of danger, combined with a touch of romance, makes him a strong, winning character and a true son of the plains. Molly Wood, a young school teacher from New England, comes into his life, upsetting the hearts and accentuating the rough bearing of the cowpuncher. To the Virginian she devotes herself as a teacher, eager to smooth out the creases in his grammar and willing to respect his modest manliness. He tells her that he will compel her to love him; she ridicules the idea, but after many a struggle with her conscience she finally consents to marry him.

The villain, Trampas, who is also in love with Molly, has caused much trouble. He puts in an appearance at the last moment, and attempts to shoot the Virginian on his wedding day. This brings about a most exciting scene, which ends in the killing of Trampas, and the Virginian and Molly have no more trouble.

All the characters are well drawn, and under the excellent management of the Kirke La Shelle Company, theatregoers are sure to see an excellent performance.

William Faversham has followed "The Squaw Man" with an even greater success. "The World and His Wife," which he will present at the Grand the week after next. "The World and His Wife" is scandal-mongering and the blight it throws upon the lives of the principals is a terrible arraignment of the evil attendant upon idle gossip. The denouement of the play is not only surprising, but thrilling as well. Mr. Nirdlinger has not changed Echeagray's solution of the perplexing theme—gossip, with its thousand tongues, has brought about a terrible catastrophe, and the two principals in it accept the conditions which it has brought about. Mr. Faversham's fine company includes, among others: Julie Opp, Olive Oliver, Lionel Belmont, H. Cooper Cliffe, Morton Selden, Burton Churchill, and Harry Redding.

From the green, but stony, and unfruitful hills of old New England, to the soft groves of magnolias of the south, is the scenery which "Lena Rivers," the dramatization of Mary A. Holmes' novel, takes the auditor who watches the performances as it will be given at the Grand next Monday afternoon and evening by Miss Gladys George. It is said that it is easily to be seen that the author had a distinct purpose in this, and that no mere caprice dictated the action. Primarily, it was to show the decided differences in types, so that the contrast would come out clearly, and secondarily, it was calculated to give an unusual setting, both for the people and for the incidents which go to make up the play. Under fascinating conditions, Mrs. Holmes worked out her novel, and Miss Poynter adapted her dramatization of it, she herself preparing the version that is used. She has provided it with a strong company and appropriate settings have been provided to give the whole the proper air of verisimilitude.

The Italian Grand Opera Company, under the direction of Ivan Alcamont, will return to the Grand here next Monday week, for one performance. The same lot of principals will appear here as before. A subscription list is now open at the box office of the theatre.

"The Land of Nod," with its beautiful stage effects and as presented by a large organization of comedians, singers and dancers, will be the attraction at the Grand next Friday. This extravaganza furnishes entertainment of the kind which most people thoroughly enjoy. It is said to be full of bright comedy, which creates hearty laughter; its music, of which there is an abundance, is the popular kind, and it is all performed by clever people. Among those who may be mentioned are: Knox Wilson, William Wells, Maurice Dorey, Adelaide Highland, Grace Drew and Dorothy Webb.

A treat is in store for lovers of clean, refined comedy-drama, wherein the heart interest predominates, but where the comedy element is also given due prominence, and where the clever rendering of a number of effectively introduced songs of varied characters is an additional and highly attractive feature. The play which combines all these interesting features is "The Choir Singer," which will be presented at the Grand shortly at popular prices.

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ESTABLISHED 1840

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A SCENE IN "LENA RIVERS," Which will be presented at the Grand on Monday.

At the Savoy

For the final week of their remarkably successful engagement in the Savoy Theatre the Selman Stock Company will present the most romantic play, "The Prisoner of Zenda," adapted from Anthony Hope's novel, by Edward Rose, and produced under the stage direction of Robert Robson. The programme is cast as follows: Prince Rudolph, the Red Elphberg, Joseph Selman; Duke Wolfgang, the Black Elphberg, Albert Faversham; Gilbert, Earl of Rassendyll, Campbell Stratton; Horace Glynn, a young diplomat, Stuart Robie; Jefferys, an old servant, Frank Farrell; Alfred, Gros Walsh; Amelia, Countess of Rassendyll, Miss Dorothy Thomas.

Mr. Selman will play the dual role of Rudolf, the fifth King of Barantia, and Rudolph Rassendyll, the adventurous young Englishman, and the other characters will be taken as follows: Michael, the Duke of Strelesau, Campbell Stratton; Colonel Sapt, an old soldier, Louis Drexler; Fritz von Tarlowitz, Frederick Cummings; Captain Hentzen, a follower of Black Michael, Stuart Robie; Detchard, a ruffian at Zenda Castle, George Walsh; Marshall Street, Douglas Dumbrell; Bertram Bertram, an English artist, and Franz Teppich, Mayor of Strelesau, Robert Robson; Lorenz

Teppich, Chamberlain of Barantia, Frank Farrell; Lord Topham, an Ambassador, Albert Faversham; the Princess Flavia, Miss Rose Curtis; the fascinating adventuress Antonette de Mauvan, Miss Helene Rapport; Frau Teppich, Miss Mildred Bennett; ladies, courtiers, soldiers, charcoal burners, by a score of extra men and women who are now being rehearsed under Mr. Robson. Though the cost of staging this play is large, Mr. Selman, true to his policy of presenting only the very best, has given the public free hand as regards scenery, and the sets showing Lord Rassendyll's home in London; the forest near Zenda; the Winter Palace at Strelesau, the Castle of Tarbenheim and the dungeon of the Castle at Zenda will be scenes of beauty. Van Horn, of New York, is furnishing the costumes, and in every way the farewell week of this clever company should be one long remembered. An extra matinee will be given on Easter Monday, regular matinee prices prevailing.

LAWYER GETS APOLOGY.

Bill Miner Epitaph Basis of Libel Action.

New Westminster, B. C., April 8.—The libel suit of A. D. McIntyre, lawyer of Kamouristagan, against D. B. Bourke, former deputy warden of the penitentiary, started this morning. The suit is instituted because of Bourke's published statement that McIntyre enlisted at the penitentiary to arrange the release of Bill Miner.

The only sensational feature was the disclosure that there now exists a fund of \$500 to the credit of Miner at the penitentiary, and by some unknown outsider after Miner had for some time been a prisoner.

The afternoon business apologized and agreed to pay all costs.

McIntyre will next week sue The Columbian newspaper, owned by J. D. Taylor, M. P., who brought up the Miner matter in the House.

Victoria Wants a Fireman.

Toronto, April 8.—Chief Thompson has been asked by the authorities of Victoria, B. C., to recommend a man from the Toronto Fire Department for the position of chief of the department of that city. A salary of \$25 a week is offered.

Our Canadian cousins of both sexes took New York by storm yesterday, says a New York dispatch. By nightfall they were here 2,500 strong. It took fifty Pullman cars and eleven trains on the New York Central Railroad to get them here, and it will take as many to get them back home again.

An advertisement in a Washington paper yesterday stated that a \$1,000 bill has been found on the collection route of the Boston Methodist Episcopal Church on Sunday night. The church officers think the donor made a mistake. The yearly collections of the church do not average much more than this amount.



ONE OF THE BEAUTIFUL SCENES IN "THE LAND OF NOD," AT THE GRAND, FRIDAY, APRIL 12.