

Music and the Drama

It requires no little foresight and theatrical knowledge to select a first-class vaudeville bill each week. There are multitudes of performers on the road, all anxious for engagements. They are, like all other classes, good, bad, and indifferent. To read their advance paper, one would, if at all of a credible disposition, be led to believe that each individual act is the best in the business. But the men who know their business take these personal eulogies with a grain of salt.

Manager Bennett, of Bennett's Vaudeville Theatre, is one of those who know how to discriminate. The excellent performances each week at his theatre bear testimony to this. Each week he gives his patrons something which appears to them far ahead of the previous week's bill and as a result the people of London have confidence in him and always leave his cosy theatre well satisfied indeed.

Next week he will present a bill which should make friends amongst Londoners. The act which will probably attract the most widespread attention will be that of Prof. Montague's Cockatoo Circus. The birds are endowed with almost human intelligence, and they will be sure to please not only the ladies and children, especially, but all the other patrons of Bennett's as well.

Harry Spingold & Co. will be seen in a comedy sketch entitled, "Winning a Widow," which is described as a sparkling clever sketch, without a moment's lag or a dull line. The people like good acts of this class and Manager Bennett guarantees this one.

"Always in the Way," a new act by Burton and Brooks, is said to be a winner just the sort calculated to make a big hit with vaudeville lovers. Burton and Brooks are both comedians with good voices and their singing will be sure to please.

The Ramsey Sisters will be seen in a fetching comedy musical act which has made good wherever presented.

Hubert Deveau, the cartoonist and comedian, is also on next week's bill and Mr. and Mrs. Fred Lavier will put on a sketch entitled, "A Rural Romeo."

These with the moving pictures and the excellent music provided by Prof. Stevens' Orchestra, should make up a bill immensely pleasing to patrons of the Vaudeville Theatre next week.

There will be a matinee each day and a performance each night.

The average so-called Irish play is

a travesty on a whole-souled kind-hearted people, and this is all the more reason why the leading legitimate portrayal of Irish character deserves the cordial welcome and patronage he receives. Joseph Murphy has succeeded, because he presents in an artistic manner types of life from the Emerald Isle. He has achieved reputation as a legitimate actor, and much of that reputation has been gained by his work in the play, "Sham Rhu."

Without going into technical details it may be said that the play consists of life-like, original and picturesque representations, first of a muscular, clear-headed, witty and brave young Irish lad, Larry Donovan; and second, of a burly, open-hearted, fun-loving, whisky-using north of Ireland man of middle age, known as Red John (Sham Rhu). These are strong sketches of the Irish character as drawn by Mr. Murphy, and patterns of straight-out Irish character acting. The pretty Irish play about these two characters is full of music, clean sentiment and jollity and will be the attraction at the Grand Opera House next Saturday afternoon, with "Kerry Gow" in the evening.

Pierce Kingsley's great American play, "Deserted at the Altar," will appear at the Grand this afternoon and evening. This play has had a long and successful career, being in its third season on the road, and it has been endorsed by the press and public in every large city in the United States and Canada. This year it is stronger and better than ever. Fred Mackintosh, the manager for Mr. Kingsley, has lifted out the production in a most elaborate manner. The automobile and bicycle race is a strong feature, and one of the most sensational scenes ever produced. The story is taken from life and is told in a powerful way, and so simply that any child can follow it. Popular prices are in vogue, namely 15 and 25 cents at the matinee, and 15, 25, 35 and 50 cents tonight.

Capacity audiences at the Grand during the coming week will welcome the return of the Stoddard Stock Company to this city. This is already assured by the advance sale of seats. Spoken of last Monday's performance of the company at St. Catharines, the Star of that city says: "The people of St. Catharines showed no inclination to way the kind of entertainment they de-

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified



ED. FLETCHER.
With the Stoddard Stock Company at the Grand Next Week.

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Frank McKee—The season 1905, which we have just entered strikes me as being one of unusual promise, judging it from the standpoint of past experience and present observation. Most of the playhouses that have already begun business seem to have struck the popular fancy and are meeting with good financial returns.

Henry W. Savage—I have so much confidence in the outlook for a successful year in theatricals, particularly as far as American plays are concerned, that I will immediately make several productions by American authors.

Daniel Frohman—The coming theatrical season is one which may be looked forward to with great anticipation. Owing to the multiplication of places of amusement, the people have become much more discriminating and it is safe to predict the early disappearance of any other entertainment that does not fully and unequivocally meet with public approval.

Harrison Grey Fiske—A healthy sign

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

isre. After five weeks of attractions at high prices, they are just ripe for a popular-priced repertoire company. Monday night the Stoddard Company made its initial appearance here, and broke the record for an opening night. Standing room was in demand and many were turned away. Ladies occupied seats in the gallery, and from the applause that went up from the crowd, the audience was pleased.

Elsie Janis comes to the Grand Opera House shortly in "The Little Dutchess." Double interest attaches to this engagement because Miss Janis has just concluded a most notable engagement in New York City where she was the one unquestionable hit of the summer season, and scenery, because she brings with her a production that is known to be the most costly ever given in a musical comedy. The piece is by two of America's best authors—Harry B. Smith and Reginald De Koven. The all-round merit of the present revival is vouched for by Milton and Sargent Aborn, who have long been identified

with musical offerings of the better sort. This is a long cast of principals and a beautiful chorus."

"One point to which I have given the greatest possible attention in all my productions," says Clyde Fitch, author of "The Woman in the Case," in which Blanche Walsh will soon appear in this city, "is the creating of a perfect harmony of background and foreground. This is a more difficult task than one who watches a performance from the other side of the footlights."

Henry C. Miller, who has been a member of a society belle looked like a hotel bedroom unoccupied. Since then, however, managers and producers have gone to the theatre and have seen to it that the theatre is crowded with showy and costly accessories on which one can almost see the price marked that the actors are quite lost sight of.

A play is to have the thousand and one little trills that surround any character. A well chosen set of their presence will not be noticed, but rather taken as a matter of course. Often to accomplish this means the expenditure of a lot of money on what would generally be considered unimportant details. However there is nothing so trivial as to be unimportant. It is the trills that produce that indescribable something that distinguishes the work of the artist from that of the artisan."

How thoroughly well content Bernard Shaw is with Bernard Shaw is again evidenced by the cable he recently sent announcing the production of his play "Man and Superman" in New York. The play scored an unquestioned hit and the manager of the company presenting it sent Mr. Shaw a wire recently expressing in figures the success achieved. The complacent Shaw sent back the following: "Keep calm; my plays always succeed with first-rate actors."

The lecture and entertainment course committee of the Y. M. C. A. have arranged for a series of lectures and entertainments during the coming season. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers require more to make up what they are getting a good performance, but they are willing to make liberal return for their entertainment. It is to be now, as ever, a matter of the survival of the fittest.

Low Fields—Without wishing to pose as a forecaster, I am firmly convinced that the coming dramatic season will be one of exceptional prosperity. I have reached this conclusion because of conditions which I found existing in the west this last summer. The west was undoubtedly in rare good health financially.

Lee Shubert—The fact that there will be a greater number of attractions on the road this season than formerly need not affect business. The public desire for amusement always has shown a tendency to grow upon what it feeds. There is a very genuine hunger for the theatre and it is inspiring managers to early openings and increased activity. Good performances may always be sure of good patronage. Every year theatergoers