### Music and Drama

# Stage and

COCCOCCOCCO Fortunate the

General bias something to be author who can arouse controversion and not be allowed by the bias something to say. Lucky the author who can arouse controversy. In the business of the theatre to be talked about is to be successful, and nothing in all the elaborate schemes of advertising born of press agents equals the word of mouth comment of playgoers.

In "The Witching Hour" Augustus Thomas has trod ever so lightly on the toes of a half dozen cults. He has invited the criticism of a thousand cranks. He has appealed to the fascination of the mysterious that every superstitious mother's son acknowledges. In a word he has had something to say regarding psychic forces, and in the saying of it has provided a measure of that popular commodity known as "food for thought." He has set the brains of the country to work, and they are working in his interest.

"The Witching Hour" is popularly

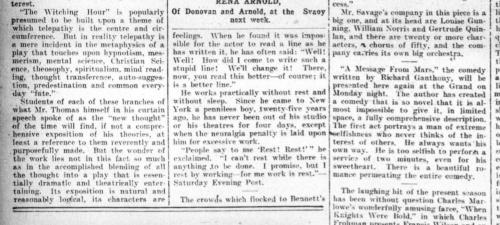
work, and they terret.

"The Witching Hour" is popularly presumed to be built upon a theme of which telepathy is the centre and circumference. But in reality telepathy is a mere incident in the metaphysics of a



RENA ARNOLD.

(Continued on page 5.)



The laughing hit of the present season has been without question Charles Marlowe's wonderfully amusing farce, "When Knights Were Bold," in which Charles Froman presents Francis Wilson and an exceedingly strong supporting company. For five months at the beginning of the's season, Mr. Wilson and the play kept Broadway, New York, in roars of laughter. Charles Frohman will present Francis Wilson in "When Knights Were Boid" at the Grand shortly.

Miss Grace Merritt, who will make her appearance in "When Knighthood Was in Flower" at the Grand next Monday week, is said to be a talented comedienne. A dynamo of artistic energy and enthusiasm, she finds in Mary Tudor ample scope for her rare gifts of portraying character. This role is a few words longer than Hamlet, and as interpreted by Miss Merritt it is said holds the audience throughout the entire performance. She has been provided with a strong supporting company of over

At the Grand Savage of "Tom Jones" at the Grand afford local playgoers opportunity to enjoy one of the most distinct

Saboy's Good Bill brought to Hamilton this season is been seed and been seed to the largest week since we have seed the largest week since we have shown the success starring in morning. The affect week at the Merrick street play, house in his dainty sketch "David Garrick." His appearance in this playlet is said to recall the days of "Adonis," "The Seven Ages," and others, his in tetendy clever and magnetic personality, that is decidedly refreshing. He is an actor whom it is a pleasure to welcome he cause he always brings mirth in his train, possessing an advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat unusual among contemporary players of comic parts—the advantage that is somewhat to enjoy one of the most distinct recent London musical successes, for this comic opera scored a notable hit in its long run at the Apollo Theatre last season. Like "The Merry Widow," Mr. Savage's other new production this season. Tom Jones" had triumphed on the other side of hite water before it won the admiration of New York, the critics were unstituted in praise of "Tom Jones." Said the London Globe: "It is a most charming comic opera, the interest in which never flags, and which successfully creates the atmosphere of the 18th century. It is certainly the best thing of the sort we have had since 'Dorothy,' and it should become an enduring success." ing it is the rooms of a fortune teler; she wishes to consult him about Garrick, with whom she is in love. Garrick overhears this, and impersonates the astrologer, and by his magic brings Garrick before her. The scene which follows is said to give Mr. Dixey wide scope for comedy, tragedy, fencing and dancing, each done so deftly and quickly that it is impossible for the audience to give full appreciation of his art. The story is told in twenty minutes, and the whole sketch is said to be so dainty and artistic, and so beautifully acted that one wishes it were longer. Miss Marie Nordstrom, as the girl, is charming, and is said to possess splendid ability, affording the star capable support.

The special added attraction will be Carson Brothers, gymnasts, who are said to have a most striking act. The stage setting adds much to the attractiveness of the number, the act carrying its own special scenery. Their offering comprises original feats of physical culture requiring skill, grace and strength.

original feats of physical curving skill, grace and strength.

James B. Donovan, known as the King of Ireland, and Rena Arnold, queen of treland, and will be welcome visitors. of Ireland, and Rena Arnold, queen of vaudeville, will be welcome visitors. They were here last season with an exceptionally pleasing little singing and dancing skit. Miss Arnold has a charming personality and both are exceptionally clever entertainers, and Mr. Donovan has an original monologue guaranteed to make the minutes speed quickly. Another good attraction will be the jolly Prices, high class comedy vocalists and laugh inventors, said to be among the most versatile entertainers on the variety stage, and always equipped with bright original matter that never fails to set faces wrinkling.

Elsie Graham and company will be seen in that rollicking skit, "A Domestic Blizzard." It tells a tale of matrimonial complications said to abound in funmaking possibilities and, as suggested by the title, is a whirl of action and excitement.



## DOESN'T LIKE TO LECTURE.

on a few things that are not that never own people."

Get Mr. Skinner started on a subject

but I give you my word that I never in my life have tried to talk to an analyses, as a leafurer without heing my attention in the first place.

bu! I give you my word that I never in my life have tried to talk to an audience as a lecturer without being frightened to death. Last Tuesday before I had finished I was much excrised concerning the strength of my knees. They gave every evidence of the stages, and I felt that I might at any moment be recipitated to the stage, and I felt that I might at any moment be recipitated to the stage, and I felt that I might at any moment be recipitated to the stage, and I felt that I might at any moment be recipitated to the stage, and I felt that I might at any moment be recipitated to the stage, and I self that I might at any moment be recipitated to the stage, and I self that I felt that I might at all my life of the stage every night. What's the difference between talking to an audience with a were or without one? "Humph, I replied, there's a lot of difference. I'll take the wig every time. I've been doing that all my life even since I was 10 year old. I condition that lecture that I condition to the stage and the lamber of all. No, sir; I'll stick to the wig."

"But then, whit do you think? My dearest friend told me that the things I said and did not write were the sat of all! No, sir; I'll stick to the wig."

"But think of the good I can do for myself by not."

"But surely you are interested in the 'new' theatre—the uplift, the reformation of the dear old drama?"

"I am—but not in an academic sense. I want to help the good work myself I want to have a hand in drawing attention to modern as well as ancient classics. Why should we always go back a hundred years or more to point a moral in superior play writing?"

"I would rather you would try to tell me than attempt to tell you."

"I can't—because I do not believe we should. I am in favor of a row the lamber of the dear of the work of present day play."

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Otis Skinner does not like to lecture, has tried to reflect the spirit, if not all ways the manners and customs, of his

in which he is personally interested and he needs no urging. He will follow his own trend of thought with spirited in-

own trend of thought with spirited insistence.

"There is another point on which I disagree with the academicians—the repertoire. Why is an actor with a number of plays a better actor than the one who contents himself with one play a season? Does a good novelist write & half dozen books a year? Does a good painter produce more than one great painting a year? I find that it there with the product of a season to thore oughly digest a character, if that character,



A SCENE FROM "A WESSAGE FROM MARS," The comedy drama which will be seen again at the Grand on Monday night

HENRY E. DIXEY will be seen in his playlet, "David Garrick," at the Savoy next week during this week is sufficient indication that the public is in sympathy with Miss Jeanette Lewis' Sick Children's Hospital scheme. Miss Lewis is sure that the bill next week will be even tnore pleasing. There is a number on next week's bill that appeals especially to children—one of the best trained animal possible furnam beings in the control of the possible furnaments of the possible fully projected, and its underlying suggestion of romance is true and sufficiently appealing to carry that traditionally requisite portion of the play.

"Not long ago," says Nat Goodwin, "I overheard a conversation at a station outside of Chicago that to me was very amusing. Our train had pulled in, and our engineer had left his engine to the care of a round-house attendant. An old man came along whose business it was to polish the iron horse.

"Can you run an engine?" asked Pat of the yardmaster.

"No," he answered, 'I can't run an engine. Can you?"

"Can Oi run an engine;" sniffed Pat in disdain. "If there's onything o'id rather do all day long, it is to run an engine. Huh, can Oi run an engine!"

"Suppose," suggested the yardmaster, "you get up and run that engine into the house."

"All right, O'll do that same." Pat

"All right, Oi'll do that same," Pat bluffed, and he climbed into the cab,

looked the ground over pretty well, spat on his hands, grabbed the biggest handle and pulled it wide open.

She went into the round-house. Pat saw the bumpers ahead, and, guessing what would happen, reversed the lever clear back. She went—in again—out

again.

Then the yardmaster yelled, "I thought you said you could run an en-

gine?"

Pat had his answer ready. "Oi had her there three times. Why didn't you shut the gate?" David Belasco, the genius of the American drama, never scolds his players, never raises his voice from its pleasantly low pitch to adjure them to improve. He talks gently to them, "woos them," he says, "as one would woo a woman." One actor in the new company which is playing "A Grand Army Man" tried again and again to read a line as the author-producer wished. David Belasco was patient, but at each reading his habitual sadness deepened. He thrust his hand into his pocket and drew out all that it contained, a dime, and placed it on the table before him, and raw out all that it contained, a dime, and placed it on the table before him and said:

"Now, try once more. If you read the line right this time you get that."

Thus adjured, the actor tried. David Belasco said no word, but the dime went back into his pocket.

He always tries to spare the actor's