MUCH SPIRIT HAS BEEN LENT TO DEBATE AT PRINCETON BY THE FORMATION OF A DUPLICATE FRENCH CHAMBER OF DEPUTIES

PRINCETON DEBATING.

Promoted by a Miniature French Chamber of Deputies.

Princeton, N. J., Feb. 7 (Special).—One of the new things at Princeton University which has struck a most responsive chord in the hearts of more than a hundred of the happy sons of Old Nassau was the organization of a duplicate French Chamber of Deputies on October 16 last by Professor John H. Finley, professor of politics. This extra elective course—if such it may be called—is composed of the two divisions of juniors and seniors in Professor Finley's course in politics. Eligibility to membership in the Chamber is confined to those two classes, and, although the Chamber meets regularly every fortnight, attendance upon the sessions is entirely optional on the part of the members. The aim of the organization is to acquaint these young students of the law and politics with the workings of some of the governing bodies of the European nations, and, although the French Chamber has been extremely popular during the last three months, it is probable that early in the coming term it will be resolved into the Reichstag of Germany or the Parliament of England. With the exception of the English Parliament organized by President Wilson at Johns Hopkins several years ago, this is the only attempt ever made in an American university to study the governments of Europe in this unique manner.

The Chamber numbers among its members some of the ablest debaters and most prominent literary men in the two upper classes. Here are some of them: A. J. Byles, '03, a member of the Princeton team which defeated Yale in the annual debate of 1901; John E. Steen, '03, a member of the Princeton team which debated against Yale in 1902; J. J. Forstall, '04, and R. B. Reed, '03, members of the same team; S. Howard Armstrong, '03, president of the Monday Night Club, the most important literary organization in the university; A. L. Randell, '03, son of Choice B. Randell, Congressman from Texas, an excellent debater and fine literary student; R. Burkam, '03, one of the best all around literary men in the senior class, and G. S. Hornblower, '04, of New-York, a member of the recent debating team that defeated Harvard.

From the outset the members manifested a great interest in this new course, and few sessions had been held before the warm hearted dignitaries of the Chamber began to show their skill in debate and enter into the pending discussions with the enthusiasm of genuine French deputies and ministers. During the three months the Chamber has been in existence there has been only one change of ministry. The first ministry, after remaining in power for seven weeks, fell one evening early in December, on an unsuccessful "interpellation regarding the abolition of titles." This first ministry, or the Burkam Ministry, consisted of members from the right wing only, while the present ministry, or the Byles ministry, is a coalition ministry of the Right and Left, and is rendered more secure than the former in that measures have been adopted whereby no bill can be passed except when a majority of both sides is present.

When the Chamber was formed in the "Republic of Nassau," President Woodrow Wilson was informed that he had been unanimously elected President of the Republic. Immediately upon being apprised of the news he sent a letter to the Chamber, in which he graciously acknowledged the honor conferred upon him by his distinguished confrères. When this popular new President was inaugurated President of the republic (president of Princeton University), on October 25, Professor Abbott Lawrence Lowell, of Harvard University, whose book on "Governments and Parties in Continental Europe" is used by the Chamber, was the guest of honor at a special meeting of the Chamber. He delivered an eloquent address before the Chamber, and expressed his approval of the high degree of excellence in which the new Chamber was proceeding in the administration of its affairs.

Among the bills passed by the Burkam Ministry were the Frederick bills on the sale of the island of Martinique and compulsory arbitration. A number of interesting incidents occurred during the progress of debate on these bills. Several stirring speeches were made both in defence of and against the bills. W. A. Stowell, E. T. Moore and J. J. Forstall and their followers, took the opposition on the former bill, while K. Frederick, J. Lichtenberger, Burkam and Randell stoutly defended the bill, and urged its immediate passage by the Chamber. Forstall, in a fiery harangue against his opponents, caught the popular applause for a few moments by a happy allusion to "Paul and Virginia." Burkam then faced the vacillating Deputies and stirred up a winning sentiment by showing that the very men who had fought so nobly for the possession of the "beautiful isle" were now in favor of its sale. Then this Prime Minister made a break which, despite the laughter it provoked, carried his point. In his passionate appeal for the passage of the bill he adverted to the men who had fought for the island and said: "These very men have shed their blood for this island and should not their opinions be respected, now that they are in favor of its sale?" On the first ballot the bill was passed, and a temporary uproar followed.

Excitement ran high on the evening of the passing of the Compulsory Arbitration bill. The two parties had their members out in force. Moore, G. Paull and Forstall led the opposition, while C. Adams, R. Candee and Burkam defended the bill. When the speeches were all finished and the replies had been heard from their respective quarters, the President called for a vote, and on a close ballot the bill was passed, and the Ministry was secure. But at the next meeting, which was the most turbulent of the Burkam Ministry, a clash occurred, and the "interpellation regarding the abolition of titles" marked the downfall of the ministry.

During the month of November an important meeting was scheduled at which M. William Sloane, professor of history at Columbia University, was to have delivered an address before the Chamber, but an uprising of the proletariat (the sophomores and freshmen were holding their annual cane spree) caused an adjournment of the Chamber, and a cohort of the army (the seniors and juniors) were dispatched to the scene of the disturbances, the one faction (freshmen) having outwitted the other (the sophomores) before the riot was entirely quelled.

The Byles ministry, which came into power three weeks before the Christmas vacation has had an unbroken series of successes. A. J Byles, the Prime Minister, was duly elected the first Prime Minister of the Chamber early in the fall, but, having met with an accident while serving his country, and being injured seriously while playing fullback on the 'varsity eleven, he was unable to take his seat at the appointed time, and Burkam was then elected to succeed him. It should also be noted that just previous to the battle last fall between the Republic of Nassau and the Kingdom of Eli (the big Yale-Princeton football game, November 15) the Chamber expressed its confidence in the ability of the army of the republic to win the contest on that eventful day. A point of noteworthy interest at the beginning of this ministry was an expression of good will on the part of the Chamber toward the United States of America. The Minister of Foreign Affairs was asked to report France's attitude toward the Venezuelan matter, which had just arisen. The minister returned a reply that France was taking a conservative position in the affair, and expressed the hope that the Monroe Doctrine would not be seriously threatened by the sudden complications that had arisen between Venezuela and two of the leading nations of Europe.

Quick and keen in seeing the essential points and clever in the management of stormy debates that frequently arise, the Prime Minister and his leaders have not yet failed to keep a firm hand on this ship of state. Some of the bills presented during this administration have provoked excitement, which not infrequently developed into the most serious discussions. Among them were "the bill providing for the enlargement of the French navy," "a bill to provide for a proper representation of the republic at the Louisiana Purchase Exposition to be held at St. Louis, Mo., U. S. A., 1903"; "a bill to provide for an appropriation of 5,000,000 francs from the national treasury to be used for stated purposes," and "a bill whose aim was to increase the birth rate and decrease the death rate in France."

On the evening that the "Louisiana Purchase Exposition bill" came up practically every seat in the Chamber was occupied, and the meeting had not proceeded far when it became evident that some good, straight French shot would be fired. J. D. Brownlee, Minister of Foreign Affairs, presented the bill, and after making a graceful speech in its support the question was thrown open for general debate. Stung with a bitter recollection of how France had needlessly lost the valuable piece of territory, the opposition led off with a tremendous tirade against the sister republic of America, and urged that France would but be heaping new disgrace upon her by in any way engaging in the celebration of such a purchase. K. T. Frederick, R. B. Reed and others of the opposition stubbornly resisted every attempt to pass such an "infamous" bill. Brownlee rallied to his defence several ready debaters, and Randell, Minister of the Interior, in the best speech that has been delivered in this ministry, fired the august assemblage with a spirit of approval for the bill. He made a successful attempt to whip the revolting Deputies into line. He reviewed the bill along the line of necessity out of courtesy to the United States, which had responded so generously at the Paris Exposition, showed the necessity along the line of French commerce, expressed surprise that the Deputies who had upheld the former ministry should oppose a bill they had formerly declared themselves in favor of, and insisted that the opposition was due entirely to political partyism, and was utterly lacking in its consideration of French patriotism. Closing the masterly address he said: "I say it is but a return of the courtesy of the United States a few years ago, when it sent such a splendid exhibit to our great Paris Exposition. Here France has a chance to display her power as a great trading nation; this no one will deny. Is it plausible that this sentiment, which was publicly expressed by the former ministry, who urged the passing of such a bill, should now be opposed to those leaders because that ministry has fallen from power? Every nation, great and small, will be represented there, and 'La Grande Nation' is a first class power. Should she not be represented? The other nations of the world will say France is poor; she is poverty stricken; the proud title of which she was wont to boast is no more; she is not able to send a worthy exhibit, and hence she sends none. Frenchmen, shall it be thus, or shall we pass this bill, and show the world that France lives, and will live forever?"

The debate on the bill relating to the "child problem," whose aim was to increase the birth rate and decrease the death rate—a serious question in France—was attended with unusual interest. Two of the main clauses in the bill are especially significant. "On all men and women who shall have attained the age of thirty years without marrying, whose yearly income is equal to or greater than 2,500 francs, shall be levied an annual per capita tax of ten francs on every 1,000 francs of income, the entire tax not to exceed 1,000 francs." "On all married couples who shall be without offspring after five years, and whose income shall be equal to or greater than 5,000 francs, shall be levied an annual per capita tax not to exceed 2,000 francs." A third clause states that "the sum of 20,000,000 francs shall be set aside by the government, to be used as a fund from which shall be drawn sums necessary to pay a bounty of 100 francs for every child born after the third child."

When this question was opened for discussion on the last meeting night of the Chamber several distinguished American guests were present, and the debate waxed warm during the two-hour session. In spite of the apparent advisability of immediate passage, the bill was finally tabled, to be brought up for a second discussion at the second term meeting, which will not be held until later on in February. It is highly probable that the bill will be passed at the next meeting. When the session closed M. Paul van Dyke, of the United States of America, who is professor of history in Princeton University, and who is a bachelor, was asked to address the chamber. The distinguished American, after speaking eloquently of the excellence of the Chamber, and having sung the praises of France, said he would like to add that in the United States of America the principle still held good "that taxation without representation is unjust." The French dignitaries caught the import of the sentence, and a ripple of good natured laughter reverberated through the royal building.

Thus, under the direction of Professor J. H. Finley, the president of the Chamber, do a large number of the young sons of Old Nassau who are preparing for the professions of law and politics sharpen their discursive faculties in friendly debates—debates not infrequently glossed over with the appearance of the stormy discussions characteristic of the sessions held by the veteran Deputies and Ministers in the French Chamber across the sea. Whether defeat or victory crowns the efforts of the enthusiastic youth to outwit their opponents, the decision is always accepted gracefully, and, it may be added that no little good results from these wholesome contests in the training of candidates for the championship debates with Yale and Harvard. "Vive la Republique de la Nassau."

THE DUPLICATE FRENCH CHAMBER OF DEPUTIES AT PRINCETON.

DR. JOHN HOUSTON FINLEY.
President of the Chamber.

ROBERT GILMORE BURKHAM, '03.
First Prime Minister of the Chamber.

AXTELL JULIUS BYLES, '03.
Present Prime Minister of the Chamber.

ANDREW LAWRENCE RANDELL, '03.
Vice-president of the chamber.

THEATRICAL INCIDENTS AND NEWS NOTES.

MISS BINGHAM APPEARS TO-MORROW—ANDREW MACK —"THE SULLIVAN OF ZOOLOO" GETS ADVICE.

At the Princess Theatre to-morrow Miss Amelia Bingham and her company will present for the first time a play called "The Frisky Mrs. Johnson," by Clyde Fitch, described as "a new and partly original play from the 'Mme. Flirt' of Gavault and Berr." This will be Miss Bingham's first new production this season, as well as her first New-York appearance. It will also be the last production Clyde Fitch will make this season.

"The Frisky Mrs. Johnson" deals with Americans in Paris and an English lord in the same place. Mr. and Mrs. Frank Morley are an American couple who are in the position supposedly typical of the average couple in this commercial day and generation; Mr. Morley is immersed in business, and Mrs. Morley, though she desires her husband's attentions, thinks half a man is better than no attention, and flirts with one Lord Bertie Heathcote. Her sister, a widow, called for obvious reasons "the frisky Mrs. Johnson," endeavors to shield her from the consequences of this mild but indiscreet entanglement, and is forced by circumstances (in the shape of an intercepted love letter) to shoulder the flirtation herself. This would not be so unfortunate were not Mrs. Johnson loved by a younger brother of Morley, whom she loves in return; but she will not injure her sister's reputation by enlightening him as to the real facts. Eventually the true culprit steps in and clears away the whole tangle by "'fessing up" to her misdeeds, and the play ends with the peal of marriage bells in tune and language of forgiveness. The cast:

Mrs. Johnson	Amelia Bingham
Mrs. Frank Morley	Minnie Dupree
Mrs. Chardley	Madge Carr Cook
Mrs. Bowler	Allison Skipworth
Maid	Lillian Wright
Jim Morley	Wilton Lackaye
Frank Morley	W. L. Abingdon
Lord Bertie Heathcote	Ferdinand Gottschalk
Lal Birkenread	Ernest Lawford
Professor Chardley	Richard Lambart
Mr. Bowler	Alfred Fisher
Count Max Dindeau	George S. Probert
Boles	F. Owen Baxter
Page	Charles H. Wentz

Arthur Hill, the English pantomimist who plays the Cowardly Lion in "The Wizard of Oz," put out his paw and shook hands with his visitor. Then he sat down and panted after the fashion of exhausted animals.

"Hot? Well, rather," he said, "and tired, too. A Turkish bath is ice cream compared to this thing," he added, as he removed the tremendous boxlike head of the lion and disclosed his own smiling and perspiring countenance above the tawny skin that enveloped the rest of his body. "Sweaty sits the head that wears the crown of the king of beasts," he laughed. "This is the hardest animal part I ever played, I think, and I have been about everything from Dick Whittington's cat to Red Riding Hood's wolf. Over in England I should have no trouble in getting a lion's head made that would be less heavy than this one and would not impede my acrobatic efforts so much, but American costumers have had less experience in devising masks, skins and the like for pantomimes. Across the water pantomimes are as thick at certain seasons of the year as musical comedies are on Broadway all the year round."

"Is it hard work playing animal parts? You seem to be winded," one of his callers asked.

"If you should see me stagger into my dressing room sometimes after rehearsals you would think so," Mr. Hill answered. "One has to be an acrobat, of course, and also go on all fours most of the time. One also has to wear a hot skin and some such mask as this great lion's head. Besides that, one has to do no little preliminary work studying the habits of the animal he is to take off."

"Of course, you study from life?"

"Certainly. And I like best to play the animals people, especially children, are most familiar with. Cats, dogs and monkeys are my favorite roles. Playing a poodle part in a French pantomime once, I kept in my room all the time a little half shaved doggie, which I watched closely, learning new tricks of movement every day. To get the voices of different animals I spend a lot of time in the Zoo. And that makes me think of how I came to drift into this line of work, anyway.

"I was always passionately fond of animals, and when all London was flocking to have a peep at a performing monkey called Pongo, I, too, attended his performance. I came home asking myself why on earth I could not do as well as that monkey. So off I went to the monkey house at the Zoo and for many hours a week I watched the antics and I believe almost learned the language of its inhabitants. Then I decided to become a monkey. I found it most difficult to make any one understand that I wanted a wig for the body, not merely a skin, and in the end I had to make my own. Each hair has to be put in separately, so you can imagine the labor involved in the undertaking. The head mask was made of brown leather, and the big eyebrows of the ape were worked by means of threads. Then I had to make up my face, painting in the curves, wrinkles and crow's feet necessary to obtain that wonderfully cunning, half-human countenance. But my monk made a hit, and I have had steady employment ever since."

Mr. Hill made his first appearance on this side of the water in "The Wizard of Oz" in the role of the cowardly lion, in Chicago.

Actors, like small boys, are much of the time the victims of good advice, but it is not often the advice comes from just the quarter Frank Moulan gained it the other night. The comedian was seated in an uptown café after the performance, when a large sized stranger came over to his table. The stranger, from his build and general appearance, might have been anything from one of the waiters on a holiday to a police captain who had made his fortune and "retired" from the force.

"You're Frank Moulan, who plays the funny guy, the Sullivan of Zooloo, ain't you?" he said.

Having no cause to deny it, Moulan nodded.

"Well," said the stranger, mentioning a name known well enough to pugilists and to the hosts of mild mannered citizens who read the brave accounts of prizefights, "I'm —— ——. You've heard tell of me, and I want to shake your hand. You're a comedjan."

Moulan acknowledged the greeting, and tried in vain to withdraw his hand. A group gathered.

"Yes, sir," the fighter continued, pumping the actor's arm up and down, "you're a comedjan. Now, I never liked this stage business, which I shouldn't say, seein' I get good dough out of it myself, and I never claimed to be no actor. But you're all right, me boy. You're makin' good. I seen your show to-night, and you done right to leave the ring."

The pumping process continued, and Moulan began to look worried.

"There's only one place in your show," the pugilist continued, "where I think you could make it funnier."

"Well?" said Moulan, finally getting his hand away. "I'm not too old to learn, I hope."

"It's where you first come on, lookin' as if you were goin' to be counted out in that round. I think it's awful funny as it is, but just after you sing that song about you're mighty sorry that you got to die, it 'ud be great if you'd only do a little jig dance, instead of hangin' down your head and doin' nothin'. This way, see?"

And the prizefighter executed a few clumsy steps between the tables.

"Somethin' like that," said he. "'Course, my opinion ain't worth much, but I think it 'ud kill 'em."

"Thanks," said Moulan, "perhaps it would be funny, if I could do it just that way."

"That's right, think it over," said the adviser, backing away. "You're all right, and so is the Sullivan of Zooloo. S'long."

Moulan nursed his fingers.

"The Little Princess" is not to leave this city yet awhile, although Miss Marlowe's engagement at the Criterion Theatre ends next Saturday. Mr. Dillingham has arranged to have the play continue at the Savoy Theatre each afternoon but Saturday, as before, while "The Girl with the Green Eyes" will be given each evening. Miss Millie James and her companions in the cast continue to present the play with all the freshness and enthusiasm that characterized the opening performances, although so many of the actors are children, and hence presumably free from the adult vice of conscientiousness. The audiences have been of good size ever since the opening, and themselves furnish a charming picture of child life.

There has been a large advance sale of seats at the Fourteenth Street Theatre for Andrew Mack's two weeks' engagement, which begins to-morrow, when the comedian will be seen for the first time in this city in "The Bold Soger Boy," a new play by Theodore Burt Sayre. The new drama is in four acts, with the scenes laid at Fort Wadsworth, on Staten Island. The story tells of Desmond Adair, a young Irishman of good family, who quarrels with his father and comes to America in search of adventure. He goes to Wyoming, where he apparently kills a gambler who has cheated him at cards. Believing himself to be a murderer, he assumes the name of Gerald Adair, enlists in the army and serves in Cuba and the Philippines with gallantry. Returning a lieutenant, he is assigned to duty at Fort Wadsworth, where he meets the girl of his choice. A gambler who knows of his record in the West threatens the young lieutenant with exposure. A plot is also hatched to have the father of the girl dismissed from the army in disgrace. These plots are thwarted by the young officer, and after many complications, in which he figures heroically, he wins the heart and hand of his sweetheart. Mr. Mack will be seen as the young lieutenant, Gerald Adair, a part that should fit him. He has also composed several new songs for the play. They are entitled "Little Tommy Murphy," "Grandmother's Songs," "We'll Hurry to Church and Be Married," "You Are My Star, for I Love You" and "Mack's Lullaby." The play will be presented with scenery by Joseph Physioc.

MISS MILLIE JAMES.
"The Little Princess."

The following letter has been received:

In the criticisms of Mr. Sothern's performance of "If I Were King" I noticed that no mention is made of the slang expressions used throughout the play. Modern slang in a poetic drama, the scene laid in 1560! Is it not a little incongruous, to say the least? To me it seems a grievous flaw in an otherwise very beautiful portraiture of history. This is the second season Mr. Sothern has presented the play, I believe, and I cannot understand how he could have allowed so glaring a defect to go so long unnoticed. Might it not be a kindness to him to call his attention to it?

I would add that one of these slang expressions is made use of by the king himself, a gentleman supposed to represent the culture and refinement of France. He makes use of the very English expression of "scot free." Very truly yours,

A THEATREGOER.

Mr. Sothern, in reply to this letter, writes as follows:

Yes, there are three slang expressions in Mr. McCarthy's play, two occurring in the first act—the first, "Knocked them silly," and the second, "Douse the glim," used just before the duel fight in the dark. The third expression is used by the king in the second act, when, in addressing Villon, he says, "Come, you could not expect to get off scot free!"

I find that many theatregoers and critics throughout the country have found the same fancied fault. In almost every city in which I have presented "If I Were King," some one has written to me, or the papers have commented upon the "obnoxious and uncalled for slang in this poetic play."

That Mr. McCarthy was perfectly justified in using what we term "slang" to indicate his meaning, and in using modern slang expressions transferred to a foreign country four hundred years before, may be shown by the example of no less a playright than Shakespeare, who transferred the slang expressions of the England of his day to the palaces of Italy four hundred years before.

The scene in which the first two expressions occur is a low brothel on the outskirts of Paris. We are dealing with the dregs of life. It is important that a forceful and comprehensive picture of the characters and surroundings be shown. That the individuals depicted would make use of slang, and low French slang—is at once evident. To reflect this we could not make use of the original French patois, because, of course, if we did, we might as well present the entire play in original French.

Were the characters speaking French, they would undoubtedly make use of the French slang phrases for "douse the glim" and "knock them silly." As we are playing an English play, why not put the same idea in English, in a way that is best understood. We might as well ask Mr. McCarthy to construct his English sentences according to French grammar, and instead of saying "I have seen him" to say "I am come from seeing him," as to ask him literally to translate French expressions. The same reason can be offered for my keeping in the words "scot free."

Sometimes objections like these come to me from men who cannot write ten lines of pure English, while Mr. McCarthy is a scholar in the strictest sense of the word, a poet, a master of English. It strikes me he would be the first to discover any offence to good taste or judgment,

Very cordially yours,

EDWARD H. SOTHERN.

New-York Feb. 6, 1903.

The Circle Theatre, at Broadway and Sixtieth-st., which has suffered various slings and arrows of outrageous fortune during its existence as a place of amusement, will be opened again to-morrow night under what are, perhaps, brighter auspices. Percy G. Williams, the vaudeville manager of Brooklyn, has refitted the little theatre, which is a comfortable and cosey house, and will open it as a vaudeville theatre. There will be two performances each day but Sunday, when only the evening performance will be given. Consequently it is not a "continuous performance" affair, and the management will not have to seek for "chaser" acts. The coming popularity of the Circle region as a location for theatres evidently has influenced Mr. Williams in his choice of a Manhattan playhouse.

The bill for the opening week includes the following performers: The Mysterious Zancigs, Pauline Hall, Russell Brothers, George Fuller Golden, Eva Williams and "Jack" Tucker, Four Brothers Bard, "Lew" Hawkins, the Great Montrell, D'Alma's dogs and monkeys, and "A Trip to Luna," a French pantomime "vitagraphically presented."

This week at the Irving Place Theatre—the last week of Ferdinand Bonn's successful star engagement at that playhouse—brings a varied programme, which will tend to further demonstrate the artist's versatility. To-morrow and Friday evening the repetition of Goethe's "Faust," with Herr Bonn as Mephisto (which was received with enthusiasm at its performance last week), will take place. To-morrow is the "Faust-Tragedy," Friday the "Gretchen-Tragedy." On Tuesday the first American production of Ferdinand Bonn's own four act play, "Der Pastorssohn," will take place. In this play the artist exposes to the public an episode from his own life. Ferdinand Bonn plays the title role. "The Pastorssohn" will be repeated Wednesday and Thursday evenings. At Saturday's matinee, as well as Saturday evening, the famous play "Narcisse" will be given, with Ferdinand Bonn in the title role, and with this play the star engagement of this artist closes.

The Ferenczy Opera Company, from the Royal Opera House, Berlin, headed by Fraulein Mia Werber, will soon depart from Europe to begin its star engagement at Manager Conreid's Irving Place Theatre the first week in March.

Next week Monday will see the New-York performance of two new musical comedies, "Nancy Brown," with Marie Cahill, at the Bijou, and "The Jewel of Asia," with James T. Powers, at the Criterion. Frederick Rankin is a co-author of both books. The music of "Nancy Brown" has been composed by Henry K. Hadley. Miss Cahill will be supported by Edwin Stevens, who, after trying the leading man's part in "Iris" and presenting the French shiver in one act called "At the Telephone" since he left "The Chinese Honeymoon" company, goes back again to musical comedy. Miss Grace Cameron, who tried this season to be a star, will also be in Miss Cahill's support.

At the Harlem Opera House to-morrow William Faversham and Miss Fay Davis will be seen in H. V. Esmond's delightful comedy, "Imprudence," which ran for many weeks at the Empire Theatre.

At the West End Theatre to-morrow Miss Bingham's second company will appear in "The Climbers." This company is composed of the following players: John E. Kellerd, William Pascoe, Lilla Vane, Maud Turner Gordon, Marion Berg, Marguerite St. John, Maud Ream Stover, Mabel Aylward and Marie Rawson.

At the American this week the play will be Clyde Fitch's "Barbara Frietchie."

At the Murray Hill Augustus Thomas's strong play "Alabama" will be seen, with Henry V. Donnelly in the cast.

Daniel Frohman announces the return of Burton Holmes to Daly's Theatre for his annual series of Lenten lectures, the subject for this year being "Portugal, the Land of Loveliness," "Denmark—Through Hamlet's Country in a Motor Car," "Sweden, the Capital, the Country and the Canals," "Norway—the Great Fjords," and "Norway II, the Land of the Midnight Sun." There will be a double series, each lecture being given twice. The dates are Thursday and Friday afternoons at 3 o'clock for five weeks, beginning March 5 and 6.

But a little over one week remains before the production at the Victoria Theatre of Tolstoy's "Resurrection," one of the most talked of dramas on two continents at the present day. The first performance here, on the evening of Tuesday, February 17, will coincide with the production of the play by Beerbohm Tree's company at His Majesty's Theatre, London, and with the 100th repetition of the play at the Odéon, in Paris. The occasion then will have an international significance. Miss Blanche Walsh and her large company, including Joseph Haworth, Sidney Herbert, Hugo Toland, Boyd Putnam, Miss Beverly Sitgreaves, Miss Hattie Russell, Mrs. Henry Vanderhoff, Mrs. Laura Linden and thirty-five others, are rehearsing morning, afternoon and night, under the direction of Collin Kemper. The furniture, duplicate of that used at the Odéon, purchased by Kemper recently in Paris, has arrived, and the scenery, painted by Joseph Physioc, is about completed. Wagenhals and Kemper, managers of Miss Walsh, are already preparing to send out secondary companies in the Tolstoy play.

James K. Hackett has obtained the American rights for the Paris success "Le Secret de Polichinelle," by Pierre Wolff, which was first produced at the Gymnase a few weeks ago. Owing to the domestic atmosphere of the play, its success in this country is predicted by Mr. Hackett.

Charles Frohman, in consequence of the great success of Mr. Barrie's comedy, "The Admirable Crichton," at the Duke of York's Theatre, London, has arranged with Mr. Pinero for the postponement until next autumn of the latter's new play at that theatre.

Keith's headliner this week will be the Four Lukens, whose sensational work on the high bars is well known. Charlie Grapewin and company are held over for another week, and will present "A Mismated Pair." This sketch is one of Mr. Grapewin's best, but it has not been seen in New-York for two or three years. The Quigley Brothers, in their comedy satire, "The Ex-Congressman," have a good place on the bill, and can always be counted on to amuse.

At Tony Pastor's this week will be seen Crane Brothers and Belmont, the Mudtown Minstrels; Miss Georgia Gardner and Joseph Maddern; Willis Hale and Frances, double hoop rollers; Hodge Hall & Co., in "A Bachelor's Troubles"; Newell and Niblo, novelty instrumentalists, and others.

De Kolta, the wonderful illusionist, continues to amuse and at the same time mystify the audiences at the Eden Musée. Some new tricks of his own invention were introduced last week, and made a hit. "Scientific problems" is what De Kolta calls his productions. The films of the Durbar at Delhi have arrived, and the pictures will be thrown on the screen this week.

"His Father's Boy," by Sidney Rosenfeld, will be the offering at Proctor's One-hundred-and-twenty-fifth Street house this week. At Proctor's Twenty-third Street a bill is offered, comprising everything from trained ponies down to a magician. The headliners will be Laura Biggar and a supporting company in Wilmer & Vincent's one act play, "A Thief in the Night." Miss Biggar has already played at two of Mr. Proctor's theatres, and at each house a tremendous attendance was the result. The stock company at Proctor's Fifth Avenue will present Chauncey Olcott's "Garrett O'Magh," by Augustus Pitou. Minnie Seligman and William Bramwell will fill the leading roles. At Proctor's Fifty-eighth Street a magnificent production will be made of Cecil Raleigh and Arthur Collins's famous Drury Lane drama, "Hearts Are Trumps."

Students of the Stanhope-Wheatcroft Dramatic School will give a matinee at the Madison Square Theatre next Tuesday.

OVERHEARD ON THE RIALTO.

First Chorus Girl—Should a lady smoke a cigarette?

Second ditto—Not if it's the only one the man has.

The benefit that is to be tendered to Thomas Evans at Wallack's Theatre next Sunday night promises to be successful both financially and as an entertainment. A long list of actors have offered their services—Sam Bernard, Miss Pauline Hall, Mme. Mantelli, Miss Minnie Dupree, Thomas Q. Seabrooke, Digby Bell, William Collier, Mrs. Collier, Peter F. Dailey, Andrew Mack, Montgomery and Stone, De Wolf Hopper and many more.

One of the special events at the Manhattan Theatre before the conclusion of Mrs. Fiske's engagement at that house will be a matinee performance of "Mary of Magdala," on Wednesday, February 18, the proceeds of which will be donated by Mrs. Fiske to the Regina Angelorum School and Home for Working Girls, conducted by the Sisters of Mercy, at No. 116 East One-hundred-and-sixth-st.

PLAYS THAT HOLD OVER.

Manhattan—"Mary of Magdala," last three weeks of a powerfully played and artistically mounted drama which Mrs. Fiske will take over the country next season.

Victoria—Last week of "The Eternal City."

Belasco—"The Darling of the Gods" still playing to a capacity business. Extra matinee Thursday.

Criterion—Evenings, Saturday and Thursday afternoons, Miss Marlowe, in "The Cavalier." Last week.

Criterion—Other afternoons at 3, with a Thursday performance at 10:30 a. m., "The Little Princess."

Garden—E. H. Sothern, in "If I Were King," with "Hamlet" Tuesday afternoon, and a matinee of the McCarthy drama on Thursday. Mr. Sothern is filling the Garden Theatre daily.

Garrick—Miss Annie Russell in "Mice and Men."

Savoy—"The Girl with the Green Eyes."

Madison Square—"The Earl of Pawtucket."

Bijou—Last week of "The Bird in the Cage."

Empire—"The Unforeseen," presented by the Empire stock company.

THE MUSICAL PLAYS THAT REMAIN.

One of the most apparent facts about the dramatic season in this city, which is just now supposed to be somewhere near its high water mark, is the large number of extravaganzas, musical comedies and masquerading vaudeville performances which fill the stages of many of the best theatres. Next week two more will be added to the number, replacing two dramas, "The Bird in the Cage" and "The Cavalier," and this form of entertainment will have

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