STAGE AFFAIRS.

THEATRICAL DIRECTORY.

ACADEMY OF MUSIC, 14th st. and Irving Place—2—8:15—The Lion and The Mouse.
ALHAMBRA, 126th st. and 7th ave.—2—8—Vaudeville.
ASTOR, Broadway and 45th st.—2:15—8:15—Tom Jones.
BELASCO, 42d st., between 7th and 8th aves.—2—8:15—The Warrens of Virginia.
BERKELEY THEATRE, 44th st., near 5th ave.—9—Mr. Daly's Company.
BIJOU, Broadway, between 30th and 31st sts.—2:30—8:30—A Doll's House.
BROADWAY, Broadway, between 40th and 41st sts.—2:15—8:15—The Round Up.
CASINO, Broadway and 39th st.—2.15—8:15—The Gay White Way.
COLONIAL, Broadway and 62d st.—2—8—Vaudeville.
CRITERION, Broadway and 44th st.—2:15—8:15—The Morals of Marcus.
DALY'S, Broadway, between 29th and 30th sts.—2:20—8:20—The Lancers.
DEWEY, 14th st., near 3d ave.—2—8—Vaudeville.
EDEN MUSEE, 23d st., near 6th ave.—The World in Wax.
EMPIRE, Broadway and 40th st.—2:15—8:20—My Wife.
FIFTH AVENUE, Broadway and 28th st.—Charity Ball.
FIFTY-EIGHTH STREET, near 3d ave.—Vaudeville.
GARDEN THEATRE.—Closed.
GARRICK, 35th st., near 6th ave.—The Toymaker of Nuremberg.
GOTHAM, East 125th st.—2—8—Vaudeville.
GRAND OPERA HOUSE, 23d st. and 8th ave.—The Straight Road.
HACKETT, 42d st., between 7th and 8th aves.—2:15—8:15—The Witching Hour.
HAMMERSTEIN'S, 7th ave. and 42d st.—2:15—8:15—Vaudeville.
HARLEM OPERA HOUSE, 125th st. and 7th ave.—Honor.
HERALD SQUARE, Broadway and 35th st.—2:15—8:15—The Girl Behind the Counter.
HIPPODROME, 6th ave. and 44th st.—2—8—The Auto Race and The Four Seasons.
HUDSON, West 44th st., near Broadway—2:15—8:15—The Chorus Lady.
IRVING PLACE, Irving Place and 14th st.—German stock company.
KNICKERBOCKER, Broadway and 38th st.—2:15—8:15—The Talk of the Town.
LIBERTY, 42d st., near 7th ave.—2:15—8:15—Chauncey Olcott.
LINCOLN SQUARE, Broadway, near 65th st.—2:15—8:15—Fra Diavolo.
LYCEUM, West 45th st., near Broadway—2:15—8:20—The Thief.
LYRIC, 42d st., near 7th ave.—2:15—8:15—Novelli, the Italian actor.
MAJESTIC, 7th ave. and 58th st.—2:15—8:15—The Top o' th' World.
NEW AMSTERDAM, 42d st., near 7th ave.—2:15—8:15—The Merry Widow.
NEW CIRCLE, Broadway and 59th st.—His Honor the Mayor.
NEW YORK, Broadway and 45th st.—2—8:30—Advanced Vaudeville.
ONE HUNDRED AND TWENTY-FIFTH STREET, near Lexington ave.—Vaudeville.
SAVOY, 34th st., near Broadway—2:15—8:15—The Man of the Hour.
STUYVESANT, West 44th st., near Broadway—2:15—8—David Warfield in A Grand Army Man.
TONY PASTOR'S, 14th st. and 3d ave.—Vaudeville.
TWENTY-THIRD STREET, 23d st., near 6th ave.—Vaudeville.
UNION SQUARE, 14th st., near Broadway—Vaudeville.
WALLACK'S, Broadway and 30th st.—2:15—8:15—Elsie Janis.
WEBER'S—2:15—8:15—Closed.
WEST END, 125th st.—Denman Thompson.

NOVELTIES OF THE WEEK.

MONDAY NIGHT.

Lyric Theatre, Signor Novelli in the drama of "Nero."

Harlem Opera House, the stock company in "Honor."

West End Theatre, Mr. Denman Thompson in "The Old Homestead."

Lincoln Square Theatre, Aborn Opera Company in "Fra Diavolo."

New York Theatre, Suzanne Adams in vaudeville performance.

WEDNESDAY NIGHT.

German Theatre, stock company in "Minna Barnhelm."

Berkeley Theatre, Mr. Daly in a revival of "Candida."

Broadway Theatre (afternoon), testimonial benefit to Mrs. McKee Rankin.

ACADEMY OF MUSIC.

Prosperity continues to attend the interesting play of "The Lion and the Mouse," at the Academy of Music. The substantial merit of that drama has been defined and recognized. Notwithstanding elements of improbability and over-accentuated reflection upon the national legislature, it has practical significance, while in character and incident it possesses dramatic value. Mr. Breese, Miss Gertrude Coghlan and their professional associates are acting in it, earnestly and well. The run of "The Lion and the Mouse" will proceed at the Academy till December 28.

ASTOR THEATRE.

No change of bill is found essential at the Astor Theatre. The comic opera of "Tom Jones" is successful there, and it merits its success. No student of English literature needs to be told that Fielding's novel, upon which the comic opera is based, is rich in character, incident, and humor. No musical epitome could do justice to the novel, but the makers of the opera have made a judicious choice of materials, and their work is what it claims to be,—comic. The cast includes Louise Gunning, Gertrude Quinlan, William Norris and Van Rensselaer Wheeler.

BELASCO THEATRE.

Mr. Belasco has again been fortunate in his choice of a new play for his theatre. In "The Warrens of Virginia" an interesting story of the American Civil War is well told, and some of the best acting now to be seen is done by Mr. Frank Keenan. The impersonation of the Confederate general, by that actor, ranks, indeed, with the best portrayals, in the realm of domestic drama, that have been set before the public since the days of Blake and Couldock. Either of those great actors would have been proud to have given so fine a performance. Miss Charlotte Walker, as the Virginia girl, shows more capability as an actress than she has heretofore revealed. The auxiliar parts are carefully and effectively played, and the stage setting is beautiful. A long career can confidently be expected for "The Warrens of Virginia."

BERKELEY THEATRE.

Under its new management the Berkeley Theatre has already become more attractive to the audience that seeks for Plays rather than Fads. The Japanese performer, Mme. Hanako, has departed. Miss Margaret Wycherly, Mrs. Yeamans, Mr. Harrigan (son of the veteran Irish comedian), and other performers have been added to the company, and an entertainment has been provided which, if somewhat ultra-sentimental (with selections from the works of Mr. Yeats), is, nevertheless, diversified and interesting. Mr. Arnold Daly and Mr. Holbrook Blinn have displayed their talents to advantage in "The Van Dyck." Frequent changes of bill are intended. A revival of the mischievous play of "Candida" is in contemplation.

BIJOU THEATRE.

Mme. Nazimova continues, at the Bijou, to act in the well known Ibsen play of "A Doll's House." A new play, of contemporary life, called "The Comet," is in rehearsal, to be produced about Christmas. The new piece has been written by Mr. Owen Johnson. Particular comment on the Ibsen play is not essential here, for that subject has been much discussed, and it is somewhat threadbare. Mme. Nazimova is interesting, in her singularity and her piquancy, and in whatever she does those attributes are conspicuous. There are several earnest and capable players in her company.

BROADWAY THEATRE.

The excellent, because stirring and effective drama of "The Round Up" proceeds, in ample public favor, at the Broadway Theatre, and probably it will hold its place there for many weeks. It is remarkably well set and skilfully acted, and its stage effects elicit an extraordinary response of enthusiastic applause from every audience that attends its performance.

CRITERION THEATRE.

The fascination that youth and beauty can exercise upon even the most philosophic mind is illustrated in "The Morals of Marcus," now current at the Criterion Theatre, with Mr. Aubrey Smith, Miss Marie Doro, and Miss Forbes-Robertson in the leading characters. Mr. Smith is a clever, experienced actor, neat, precise, and effective. Miss Doro is a pretty girl. Miss Forbes-Robertson shows talent and skill, in a thankless part. The play is handsomely set and well acted, and it has, naturally, found favor, since it affords pointed illustration of a popular truth once felicitously indicated by the poet Burns, in his significant couplet:

"The wisest man that ever lived,
He dearly loved the lassies."

THE THEATRE

MARGARET ILLINGTON.
Acting at the Lyceum Theatre, in "The Thief."

LAWRANCE D'ORSAY.
Acting at Daly's Theatre, in "The Lancers."

LILLIAN KEMBLE.
Acting at the Savoy Theatre, in "The Man of the Hour."

CARNEGIE MUSIC HALL.

Dwight Elmendorf will not deliver his lecture on "The Pacific Coast" to-night. This lecture will be delivered to-morrow afternoon, and it is made known that all persons who have purchased seats for to-night may have their money refunded on presentation of tickets at the box office.

CASINO THEATRE.

There is no new word to be said about "The Gay White Way." The frolic goes on, and Miss Blanche Ring, Mr. Jefferson De Angelis, Mr. Alexander Carr and their numerous auxiliars in the merry occupation of amusing the public, manifest those professional virtues mentioned by Shakespeare, "untired spirits and formal constancy." New pranks and new songs are frequently provided, to vary the entertainment, and a practical public response of large attendance denotes that the offered attraction is potent. A numerous chorus is soon to be presented, and a burlesque of "The Witching Hour" is in preparation.

DALY'S THEATRE.

Mr. Lawrance D'Orsay and Miss Cecilia Loftus, combining their professional forces, launched, at Daly's Theatre, last Thursday night, December 5, a play called "The Lancers," being an alteration of the play, adapted from a German original, long since made known to the local public, under the name of "The Passing Regiment." Mr. D'Orsay is a whimsical actor, who furnishes amusement chiefly by the expedient of allowing the gleam of intelligence slowly to make its way through an assumption of dulness or of comic perplexity. In that he is clever and droll. Miss Loftus has long been known and admired for her vivacity and for her skill in the imitation of personal characteristics and manners. A revival of "The Passing Regiment," as originally produced by Augustin Daly, might have aroused interest and obtained critical favor. The most that can be said for "The Lancers" is that it is gay in spirit and mirthful in purpose, and that its medley of songs, dances, and frivolous talk serves to amuse the spectator, if not exigent, in a careless mood and an idle time.

EMPIRE THEATRE.

The closing nights of Mr. John Drew's engagement at the Empire Theatre are passing and the admirers of light comedy,—as exemplified in the pretty and merry play of "My Wife" and the crisp, polished acting of Mr. Drew,—should not neglect the opportunity of pleasure that remains, before that favorite actor says Farewell. Mr. Drew will remain at the Empire for two weeks. On December 23 he will be succeeded there by Miss Maude Adams, in the fairy play of "Peter Pan"—which has been popular wherever presented, and in which Miss Adams can, of course, be confidently expected to give innocent pleasure to hundreds of persons, particularly the young. The choice of "Peter Pan" for a Christmas attraction is, obviously, judicious. On January 6, 1908, Miss Adams will perform in "Quality Street." On January 13 she will produce "The Jesters."

FIFTH AVENUE THEATRE.

The play chosen for representation at the Fifth Avenue Theatre this week is the well remembered "Charity Ball," produced many years ago, at the old Lyceum. That play was made by David Belasco and the elder William de Mille. Miss Edna May Spooner will act Ann Cruger, and the cast will include Augustus Phillips, as the Rev. John Van Buren; Arthur Evers, as Dick Van Buren; Ben Wilson, as Franklyn Cruger; Harold Kennedy, as Alex. Robinson; Edwin Curtis, as Judge Knox; W. L. West, as Mr. Betts; Olive Grove, as Mrs. Van Buren; Eleanor Wisdom, as Mrs. De Peyster; Jessie McAllister, as Bess Van Buren; and Josephine Fox, as Phyllis Lee.

GARDEN THEATRE.

The engagement of Miss May Robson in "The Rejuvenation of Aunt Mary" came to an end at the Garden Theatre last night. The play will be transferred to the stage of the Madison Square Theatre on December 23, where it will remain indefinitely. Miss Robson has given a good serio-comic performance, in a somewhat thin play,—affording new evidence of her professional capacity, and strengthening herself in the public esteem. The Garden Theatre is closed.

GARRICK THEATRE.

The genial and quaint play called "The Toymaker of Nuremberg" still prevails at the Garrick Theatre, and Mr. W. J. Ferguson and his auxiliar players make the performance of it a pleasure not only to the young,—for whom, particularly, it has a charm,—but for children of a larger growth, who have not yet lost the taste for simplicity and homely fireside humor. The piece should not be neglected. It will remain at the Garrick only during the present week. The theatre will then be closed till December 23, when Miss Maxine Elliott will perform there, in a new play called "Under the Greenwood Tree."

GERMAN THEATRE.

This week at the German Theatre Lessing's comedy of "Minna Von Barnhelm" will be acted, on Tuesday and Wednesday evenings and at the Saturday matinee. The rest of the week will be devoted to "Herzogin Crevette," a play that has met with much favor. In the revival of "Minna Von Barnhelm" the cast will include Hedwig Reicher, as Minna; Ella Hofer, as Fransiska; Henrici-Weidt, as the Lady in Mourning; August Weigert, as Major von Tellheim; Otto Collot, as Just; Ernest Sauermann, as Paul Werner; Karl Mauth, as the host; and Henrici Marlow, as Riccaut de la Marliniere. The revival of this favorite German play will, it is expected, prove to be an important dramatic event.

GRAND OPERA HOUSE.

The novelty at the Grand Opera House this week will be Miss Carlotta Nillson, in "The Three of Us," a play that had a long run at the Madison Square Theatre. The cast includes John Westley and Eva Vincent. There will be the usual afternoon performances. Miss Nillson will be seen again as Rhy Macchesney. At the close of the engagement here Miss Nillson will begin rehearsal of a new play which Mr. Lawrence has provided for her.

HACKETT THEATRE.

The richly merited success of Mr. Thomas's excellent play of "The Witching Hour," at the Hackett Theatre, has been duly recorded in this paper, and mention of its continuance is about all the comment now requisite. No one should miss seeing that play who cares for dramatic literature or superb acting. Mr. John Mason gives a performance which, for the admirable qualities of repose, authority, consistency, intellectual character, and winning grace of expression, is among the best achievements in comedy that our stage has known.

EASILY UNDERSTOOD.

On November 27 the following letter was sent to the Editor of "The Dramatic Mirror," Mr. Harrison Grey Fiske, with request that it might be published in that paper, or, if not there published, be returned to its writer. "The Dramatic Mirror" appeared six days afterward, December 3,—containing neither the letter nor any allusion to it; nor has it been acknowledged or returned. The Editor of "The Dramatic Mirror" thus tacitly declines to publish in his paper a reply from a writer whom, in that place, he has misrepresented and maligned. The letter, accordingly, is published here.

The Tribune, N. Y., November 23, 1907.

To the Editor of the Mirror.

Sir: I have to-day received "The Mirror" of this date, and have read in it your article about me.

It is melancholy news that 1907 has brought, in theatrical management, the winter of your discontent. You indicate that I have been, at least partly, the cause of your anguish. I would therefore suggest that you might have been better pleased if you had used better judgment in the selection of plays to be produced and players to act in them.

I have, in the course of my long and busy life, been favored with a very liberal allowance of misrepresentation and abuse, proceeding from splenetic writers and sore-headed theatrical managers. I have seldom been favored with anything quite comparable with your deliverance in "The Mirror," in perversion of truth and in the attribute of insidious malice.

You have tried to persuade your readers that I object, and in your case that I have objected, to critical comment on my published writings; that I consider such commentary improper and view the making of it as a breach of friendship. That,—as you perfectly well know,—is untrue.

Your attack on me, because of my disapprobation of the bad play of "Sappho and Phaon,"—an attack which was not critical, but *personal*,—originally published in "The Brooklyn Eagle," was fully considered, and explicitly answered, by me, in The Tribune of October 29. That answer you have not reprinted,—preferring to make disingenuous allusions to it, and to other writings of mine, making a jumble of disconnected extracts from my articles, and, under a vaporous pretence of impartiality, to shelter yourself by misrepresentation.

In my reply to your attack I remarked that there was "room for a momentary surprise" because, having, from among the many reviewers who condemned the play of "Sappho and Phaon," selected me as the object of your censure, you were pleased to express yourself in the language of personal abuse. "Ignorant," "dishonest," "brutal," and "mentally impure," may, to your mind, seem the terms with which friendship designates a friend, when declaring a difference of opinion or protesting, on impersonal grounds, against a criticism: they do not seem so to me, and I trust that they do not seem so to your readers.

As to difference of opinion, you are well aware, after a long acquaintance with me, that I would very gladly, so far as my professional and personal influence might prevail, secure to you,—whatever my critical views might be,—every possible consideration, whether in The Tribune or anywhere else. It is because of your personal aspersions, and not because of your dissent from my opinions or your protest against my expression of them, that I felt a momentary surprise, which I mentioned in passing, and that I consider even our acquaintance ended.

Your actual motive in attacking me is not obscure. I have steadfastly and consistently opposed the Ibsen-Sudermann-Maeterlinck-etc. movement in this country, to which you have gradually become a convert. You are not really perturbed by any question as to my learning, or my honesty, or my humanity, or my critical qualifications. Your grievance is that my opposition has been determined and explicit, as to certain fads, which, in my judgment, are injurious to the stage and inimical to the welfare of society, and that I have withheld my support from various productions of yours, made in the line of those evil fads. Your resentment has, at last, boiled over, and your present assumption of majestic impartiality and Rhadamanthine justice is merely a pose, with which to impress the unsophisticated reader. An adverse notice of a bad play badly acted does not suffice to explain your explosive ebullition—for, in my adversity of critical opinion, practically the whole press of New York coincided.

I have not seen "The Eagle" editorial to which you refer. As to the article in "The Rochester Post-Express," I notice that your friend Mr. R. Mawson avoids, even more carefully than you do, any consideration of my reply.

As to the ancient poet Sappho, there has been a dispute for many generations—and so there has been regarding most of the vile characters in history. If you and Mr. R. Mawson and other persons cannot accept the evidence of your own eyes, the fault is not mine. Dr. Johnson once remarked to a disputant of your order: "Sir, I cannot undertake to provide you with brains as well as argument."

Your statement that "misquotation is employed by Mr. Winter to further his arguments" is false. Your "Brooklyn Eagle" letter was reprinted by me, exactly as it was first published.

Your citation of Tribune articles about "The Thief," on September 10 and on October 16, is an example of unscrupulous deceit. You well know that I was in California on September 9, when the play was produced, and that the notice published in The Tribune of September 10 was not written by me. It was written by a reporter who exceeded his authority in expressing a *critical* opinion. Furthermore, you are aware that all articles on important subjects written by me in The Tribune are, and for some years have been, signed with my initials. Once or twice those initials have been omitted, because of haste in the composing room, and on such occasions mention of the omission has been made.

I do not believe that even the extreme of malevolence will stoop so low as to accuse me of shirking the responsibility of what I write.

You accuse me of introducing extraneous matter into this "discussion," and of leading readers far afield. That also is untrue. Your original attack on me (or your "criticism," as you seem to prefer to call it) contained two counts. One was material to your alleged grievance: the other was not. The first related to my notice of "Sappho and Phaon." That I answered separately, and disposed of it. The second accused me of customarily disparaging certain actors, all but one of them foreigners, whom you specified by name, declaring them to have been victims of my "gratuitous brutality." Such accusations have been made before, chiefly by scribblers in the blackguard section of the press, who would say anything; and no attention had been paid to them. When, however, a manager of your prominence, the editor of the leading theatrical journal of America, chose to reiterate the falsehood, in a signed letter, refutation became essential. That refutation was supplied in a separate article, and it was supplied in a separate article in order that the reader's attention might not be perverted from consideration of the matter of your alleged grievance.

You have told your readers that I published some "incomplete extracts" from my writings about those actors whom you declare that I have assailed with "gratuitous brutality," and you have tried, most disingenuously, to nullify my statements by citing a few sentences of mine out of their context—an expedient by no means novel in the art of special pleading. I quoted about 2,500 words in my "incomplete extracts." It is a pity that a special 16 page issue of The Tribune could not have been published, for your instruction, containing all my writings on the actors whom you named; but I do not own that paper; and its Editor does not consider that you and your proceedings are altogether as interesting to many other persons as obviously they are to yourself.

Illustration of your peculiar method of duplicity will enlighten your readers. You charge me with "gratuitous brutality" toward the eminent French actor, Mounet-Sully, because I did not accept his representation of Hamlet as true to Shakespeare's conception of that character, and, quoting my opinions, to some extent (carefully omitting my expressed opinion that "the representation . . . was *an exceedingly interesting* manifestation of that actor's personality *and of his copious dramatic skill*"), you allege that they are "surely not in line with what greater critics have written." On that point you are mistaken,—as it would be easy to show. But that point is not material. "Greatness" of critics; whether I am or am not "a great critic"; whether I am or am not a critic at all; whether my views dissent from those of other writers or not, none of those points is material. The point is that you have borne false witness against me. I did not, and do not, admire the French actor's performance of Hamlet; but of the French actor *as an actor* I wrote as follows:

". . . Mr. Mounet-Sully *at once charmed his audience by his picturesque appearance, and he gave a most fluent and flexible embodiment of one of the most romantic lovers (Hernani) that ever graced the stage. He is easily a master of the art of expression. His countenance denotes rare sensibility; he moves with grace; his demeanor is impetuous and demonstrative; and his rich voice utters the emotions of an ardent spirit in the language of perfect music. . . .*" ". . . *He was (as the Cid), a noble figure to the eye, and, in particular, his expression of love was marked by that beautiful delicacy, commingling awe and reverence with passionate devotion, which is the signet of truth. . . .*"

Another case of your duplicity will suffice. You affirm "Mr. Winter's writings about Salvini were generally favorable, perhaps, from Mr. Winter's point of view. . . ." Again the point is not material; as a matter of fact, my views of Salvini were, and are, those of enthusiastic admiration for every admirable thing that he ever did. The material point is that your accusation of unjust treatment of Salvini, by me, is false. It is a pity to displease you, but I cannot for that reason change the opinion that, since the character of Othello, for example, as drawn by Shakespeare does not exist in Italian, it is impossible for an Italian actor to comprehend Shakespeare's conception. Let your misled readers who happen to be interested in my views of Salvini, as an actor, if any such there be, consider these words of mine long ago published in The Tribune:

". . . His (Salvini's) presence is still colossal, his voice magnificent, his countenance supremely eloquent, his gesticulation natural, broad, and splendid, his movement stately and supple, his passion electric, and his simulation of barbaric humanity both truthful and terrible; and he is the same practised and consummate mechanist as of old. . . ." And again. ". . . Salvini was grander and finer in King Saul than in any other embodiment that he presented. He seized the ideal wholly, and he executed it with affluent power. . . . It was a colossal monument of human suffering that the actor presented, and no one could look upon it without being awed and chastened."

As to critical and all other utterances, you should remember that they carry weight, not because they are *made*, but because they are *true*. You seem to enjoy commending your ideas to others and giving advice. I am old enough to be your father; I was studying the theatre and acting, and writing about them, before you were born; permit me to give you a word of counsel: *Deserve* commendation, and cultivate indifference as to whether you *receive it or not*.

If you will not do me and your readers the justice of placing this letter before them, exactly as written, I would ask that you return it to me, in the enclosed stamped and addressed envelope.

WILLIAM WINTER.

HARLEM OPERA HOUSE.

A play called "Honor," adapted from Mr. Sudermann's "Die Ehre," will be presented at the Harlem Opera House this week. That play was long ago offered to Augustin Daly and by him declined. The chief female part in it is a sort of glorified shop girl. It is not, in any way, a pleasing piece. The cast will include Miss Beatrice Morgan, as Helen Wilkinson; Scott Siggins, as Henry Wilkinson; William Norton, as Lawrence; John Craig, as Frank Collins; George Howell, as Lord Percy Featherstone; William Carr, as Darby Collins; Louise Bronelle, as Nellie Collins; Emilie Melville, as Mrs. Collins; Louise Randolph, as Susan Collins; Robert Lee Hill, as Anderson Martin; J. Faust, as Arthur McIntyre; Dudley Hawley, as Thomas Hamilton; Charles M. Seay, as William; Ralph Irving, as James; and Francis Dillon, as Hindus.

HERALD SQUARE THEATRE.

Mr. Lew Fields and Miss Connie Ediss are still amusing the multitude, at the Herald Square Theatre, with the farcical medley called "The Girl Behind the Counter." The elasticity of that form of drama permits of frequent changes, and of the introduction of novel features as rapidly as they can be invented. New antics for Mr. Field and new songs for Miss Ediss and Miss Louise Dresser are provided, from time to time, and the tide of merriment at the Herald Square Theatre flows on unchecked. That resort is exceptionally popular.

HUDSON THEATRE.

Miss Rose Stahl, acting in "The Chorus Lady," has been welcomed, at the Hudson Theatre, and her season proceeds in prosperity. She is a piquant performer, and as such she has found abundant favor. Her engagement at the Hudson will extend to December 21. An extra afternoon performance is announced for next Tuesday, for the members of dramatic companies now acting in New York. The 200th performance of "The Chorus Lady" will occur on December 16, and souvenirs of that occasion will be given to Miss Stahl's audience. Miss Ethel Barrymore will appear at the Hudson Theatre on Christmas night, Wednesday, December 25, in a new play called "Her Sister," by Messrs. Clyde Fitch and Cosmo Gordon Lennox.

KNICKERBOCKER THEATRE.

Mr. George M. Cohan's musical farce, called "The Talk of New York," produced on December 3, at the Knickerbocker Theatre, is recorded as one of those hybrid compositions that contain a little of everything, and thus have an attractive quality for various classes of auditors. Mr. Cohan has apprised the public that he "does not want it to be taken seriously." There is no danger that he will be disappointed. Mr. Victor Moore, as Kid Burns, of the racetrack, gives a vivacious performance, and sings several songs.

LIBERTY THEATRE.

Irish drama, in the shape of a romantic play called "O'Neill of Derry," and a good performance of a dashing Irish cavalier, by Chauncey Olcott, constitute the current attraction at the Liberty Theatre. The play is interesting, and Mr. Olcott's acting,—well known here, and often commended,—is marked by abundant animal spirits and by an agreeable blending of sentiment and devil-may-care humor. No change of bill is needed at the Liberty, and doubtless Mr. Olcott will continue to please his public throughout the holiday season.

LINCOLN SQUARE THEATRE.

Mr. Blaney finds it advantageous to continue the season of English opera, at the Lincoln Square Theatre, and the Aborn Opera company will perform there until further notice. "The Serenade" was given last week.

LYCEUM THEATRE.

The career of "The Thief" has been one of unbroken prosperity at the Lyceum Theatre, and that powerful, pathetic play will, undoubtedly, maintain itself at the Lyceum throughout the rest of the present season. The acting of Mr. Bellew and Miss Illington has merited, and received, warm commendation. The attendance at the Lyceum continues to be large. Miss Illington, who was absent from the cast for a short time, because of illness, has resumed her place in it, and the performance goes on as before. This play, now current in England, France, Germany, Hungary, Holland, and this country, will soon be presented in Russia.

LYRIC THEATRE.

Signor Novelli, at the Lyric Theatre, last week, gave eight performances,—appearing as Othello, Papa Lebonnard, Shylock, Corrado, Louis XI, Petruchio, and Geronte. This week he will appear as Nero, Middlewick, King Lear, Kean, Corrado, Marcus Brutus Snap, and Macbeth. The drama of "Nero," announced for Monday, is one of the works of P. Cossa, and it has long been a favorite with the Italian audience, but it has not been acted in the United States. It shows the Roman Emperor less as a tyrant than as—what he so much desired to be, and to be considered—an artist. The great tragedy of "Macbeth" will be performed on Saturday night, when Signor Novelli's engagement here will terminate. On December 16 the Lyric stage will be devoted to Mr. Channing Pollock's new drama, based on the novel called "The Secret Orchard."

MAJESTIC THEATRE.

The mirthful play called "The Top o' th' World" has become more and more popular, with each successive representation, and the Majestic is a favorite resort, especially for persons who wish to give innocent amusement to children. In "The Top o' th' World" there is a ripple of fun, from first to last. Everybody is amused by it, and nobody is offended. As a holiday attraction that play stands in the foremost ranks. A series of afternoon performances will be given, beginning December 18, continuing through the holiday season.

NEW AMSTERDAM THEATRE.

Mr. Savage's presentment of "The Merry Widow" is a reigning triumph of mirth and melody, at the New Amsterdam Theatre, and the career of that cheerful play goes onward in sunshine, and undoubtedly it will so proceed for a long time.

NEW CIRCLE THEATRE.

"His Honor the Mayor" is enjoying a profitable engagement at this theatre. Mr. Harry Kelly leads the performance, and there is a numerous chorus of pretty girls. There will be a new musical play presented at this theatre the week after next.

SAVOY THEATRE.

Mr. Broadhurst's strong play "The Man of the Hour" has become an established theatrical institution. Round it many experiments have been tried in vain and many enterprises have crumbled. The tide of public favor toward it has never turned, and it gives no indication of turning. There is a practical meaning in the play that New York especially appreciates; but the dramatic qualities of the piece are potent to please, and it is remarkably well acted; so that its success is not attributable exclusively to its practical reflection upon governmental affairs. The 500th consecutive performance of "The Man of the Hour" will occur at the Savoy next Wednesday night.

STUYVESANT THEATRE.

Mr. Warfield, long a conspicuous figure in theatrical life, has become more prominent than ever since he presented his fine performance of Wesley Bigelow, in "A Grand Army Man." The attendance at the Stuyvesant Theatre is continually large, and there can be no question of the success equally of the play and its representation. With a Union soldier for his hero at the Stuyvesant, and a Confederate soldier for his hero at the Belasco, the vigorous and expeditious David Belasco fully occupies the field of domestic drama as it is opened by reversion to the theme of the Civil War in the American Republic. Mr. Warfield and Mr. Keenan have done themselves much honor by their respective performances of Wesley Bigelow and General Warren, both of which appertain to the drama of the affections, and both of which are achievements of a high order.

WALLACK'S THEATRE.

Miss Elsie Janis, acting and singing in "The Hoyden," has been cordially welcomed at Wallack's Theatre, and her robust and genial performance of the romp can be enjoyed there for one week more. The aim of it is to stimulate merriment, and that aim it accomplishes.

WEBER'S THEATRE.

The closing performances of "Hip, Hip, Hooray" and the burlesque of "The Thief" were given last night, at Weber's Theatre, and that house will remain closed till December 23, for rehearsal of a burlesque of "The Merry Widow," by Edgar Smith and Maurice Levi. Miss Lulu Glaser will make her first appearance at Weber's Theatre on December 23. A band of thirty-five musicians will participate in the representation of the new burlesque.

WEST END THEATRE.

Mr. Denman Thompson, again emerging from his rural retirement in New Hampshire, will appear at the West End Theatre this week, in his ever green drama of "The Old Homestead." The veteran should be warmly welcomed. It is announced that a series of Sunday concerts will begin at the West End Theatre on December 15,—to be given by the Zeilman Philharmonic Band.

W. W.

AT THE HIPPODROME.

The new spectacles of "The Auto Race" and "The Four Seasons" have found public favor and are likely to enjoy that profitable gift for a long period of time. It is made known that the automobile race in the first act has been made more realistic. Persons in quest of a varied and entertaining amusement should visit the Hippodrome. There are two performances daily.

VARIETY THEATRES.

ALHAMBRA THEATRE.

Fred Walton, "the Monarch of Silent Comedy," will be a special feature of the diversion at the Alhambra for the week beginning to-morrow afternoon. Mr. Walton will present his pantomime called "Cissie's Dream." B. A. Rolfe and company will appear in a musical sketch entitled "Paradise Alley." Miss Gracie Emmet and her company in "Mrs. Murphy's Second Husband"; Les Trombetta, Cameron and Flanagan, Sam Williams and the Zaretsky group of dancers will aid in amusing the public.

COLONIAL THEATRE.

An uncommonly good bill has been arranged for this week, at the Colonial Theatre. Miss May Irwin, well known for her singing of "coon songs," will be the chief performer. Miss Irwin has signed a contract to leave the legitimate stage for some time and devote her talents to amusing audiences in music halls. Other performers announced to appear at the Colonial this week are Fred Bond, Fremont Benton and company, in "Handkerchief No. 15"; Dan Burke and his "Schoolgirls," the Italian trio, Shields and Rogers, Jas. J. Morton and the Otto Brothers.

DEWEY THEATRE.

Watson's Burlesquers will provide the entertainment here for the week beginning to-morrow afternoon. Billy Watson is the leading performer and he will appear with his company in "Krousemeyer's Alley."

FIFTY-EIGHTH STREET THEATRE.

Miss Stella Mayhew will lead the performances here, singing new songs and executing novel dances. A feature that should prove popular with children and lovers of intelligent animals will be a kennel of remarkably well trained dogs. The Avon Comedy Four, Hassan Ben Ali's Arabian acrobats, Noey and Lea, Charles Wilson, the Nichols Sisters and Harris and Brown are also on the bill.

GOTHAM THEATRE.

"A Day at the Beach" and "The Isle of Malt" are announced as joys for audiences attending the Gotham this week. Williams's Ideals will appear in them.

NEW YORK THEATRE.

There will be an unusually attractive bill offered at the New York Theatre this week, the chief artist being Suzanne Adams, an opera singer who has been received with enthusiasm both here and abroad. Miss Adams was associated with the Metropolitan opera company when Maurice Grau was its director. She will sing selections from her repertory of grand operas and also several popular ballads, including "Speak But One Word."

The Quigley Brothers, Julian Rose, Mlle. Chester, Juan Caicedo and the Georgettis will contribute to the public amusement.

125TH STREET THEATRE.

Miss Gertrude Hoffman in imitations of Eddie Foy, George M. Cohan and other well known performers come to this theatre for a week beginning to-morrow afternoon. Besides Miss Hoffman there may be seen here Bobby North, Jimmie Lucas, the Seven Mowatts, the six American Dancers and Stelling and Revelle, performers on the horizontal bars.

TONY PASTOR'S THEATRE.

The visitor to Tony Pastor's Theatre, this week, will have opportunity to enjoy the performance of the Dekee Trio; a clever acrobat act, recently imported from Europe; Devlin and Ellwood, in a comic sketch; Murray Clayton and Lillian Drew, in a travesty; Miss Caroline Scott, designated as "the original Tough Girl"; Bartlett and Collins, in a comic medley; John F. Clark, in a facetious monologue; Miss Grace Orna, a singing and talking performer; Clifford and Hall, in an amusing colloquy; James A. Welch and his company, in a short play; the Harringtons, who sport in the ring; Bandelera, the acrobat; Mike Seer, called "The Roving Irishman"; De Lisle, the juggler; a display called "The Mirror of Travel," and a vitagraph exhibition of motion pictures. That, manifestly, is an ample and agreeably diversified programme. Mr. Pastor still keeps his leadership, showing energy, judgment, and taste.

TWENTY-THIRD STREET THEATRE.

Ross and Fenton, who were at Weber's Music Hall in a burlesque of "The Thief," will be a feature of the amusement here for the week beginning to-morrow afternoon. They may be seen in a sketch called "Just Like Any Woman." Cressy and Dayne will give the audience a view of "barnstorming" through the medium of a sketch called "The Town Hall To-Night." The Romany group of singers, Mlle. Kokin, Eckhoff and Gordon, and Galletti's monkeys will contribute to the amusement.

UNION SQUARE THEATRE.

The particular novelty at the Union Square this week will be the Boston Fadettes, a musical organization of women that has pleased audiences in music halls and other places of amusement for several years. Foy and Clark will present their sketch of "The Spring of Youth," and besides these there will appear Charles F. Semon, Catherine Hayes, Willie Hale, the three Leightons and Raymond and Caverly, the German comedians.

VICTORIA THEATRE.

The novelty here this week will be Fred Karno's London pantomime company in a farce called "The Mumming Birds in an English Music Hall." There are fourteen performers in the company. McMahon's ten Pullman porter maids are in the bill. There will also appear Billy Clifford, Josephine Sabel, Warren and Blanchard, Keno, Welch and Melrose, the Delmore Sisters and Alec Hurley and his coster players.