# THE THEATRE

## STAGE AFFAIRS.

### ACADEMY OF MUSIC.

To-morrow night Professor Moody's play of "The Great Divide" will be presented at the Academy of Music, by Mr. Henry Miller. That piece is, ethically, unsound (its ethical purpose and purport being emphatically obtruded), and some of the ingredients of it are obnoxious equally to good taste and reason; but, theatrically, it is effective. Its career, since its first production, in Chicago, has been abundantly successful, and no doubt is entertained that it will be prosperous at the Academy. Mention is made that the scenery, which is good, will be the same at the Academy that was used at the Princess. Fresh interest will be imparted to the reproduction of "The Great Divide" by the appearance in it of the clever English actress, Miss Edith Wynne Matthison, who has succeeded Miss Margaret Anglin, in the character of Ruth Jordan.

### ASTOR THEATRE.

Miss Viola Allen will close her engagement at the Astor Theatre next Saturday night, and New York will see no more of the obnoxious play of "Irene Wycherley." The departure of Miss Allen will be regretted, since the town loses the always delightful presence of a charming woman and an accomplished actress: the departure of "Irene Wycherley," on the other hand, will be viewed with profound satisfaction. On February 24 a new play, called "Paid in Full," will be produced at the Astor Theatre. It has been acted in other cities and it has received commendation. Miss Allen will proceed on a provincial tour.

### BELASCO THEATRE.

No change is intended, at this time, at the Belasco Theatre, where "The Warrens, of Virginia," is prosperous. The play is interesting, and the acting,—especially that of Mr. Frank Keenan,—is especially good.

### BIJOU THEATRE.

To-morrow night, at the Bijou Theatre, Mr. Henry Ludlowe will appear as Shylock, in "The Merchant of Venice." The selection of Shylock as the medium for the first metropolitan appearance of a beginner (and, practically, as it is understood, that is Mr. Ludlowe's position), can scarcely be deemed judicious; for, although it is one of the most effective parts in the whole wide range of the drama, and perhaps the best short part ever written, it is exceedingly difficult of adequate impersonation. It was the part chosen by Edmund Kean for his first appearance at Drury Lane (1814), now on record as one of the greatest events in theatrical history; but Kean possessed the advantage of much experience (as well as stupendous genius), and of "powers matured by practice, fertilized by study, and enriched by observation." Mr. Ludlowe's qualifications are unknown. If he can *act* Shylock, his advent will indeed be welcome. Mr. Ludlowe's theatrical company includes Miss Keith Wakeman, who will appear as Portia, Mr. Arthur Forrest, Mr. Charles Harbury, and Mr. Sidney Booth.

### BROADWAY THEATRE.

At the Broadway Theatre the new Straus comic opera, "A Waltz Dream," begins, to-morrow night, the fourth week of its successful career at that popular playhouse. The music is charming, but the text of the English version is not nearly as meritorious as the music. Mr. Edward Johnson, the principal singer in that piece, is much admired, and the audiences derive pleasure from the performances given by Mr. Charles A. Bigelow, Miss Sophie Brandt, and their associates. Announcement is made that, in order to avoid disappointments, from illness or other causes, the manager, Mr. Frank McKee, has engaged two performers for each of the principal parts in "A Waltz Dream."

### CASINO THEATRE.

This is the last week, at the Casino Theatre, of that gay, frolicsome, continually amusing conglomeration of sports, "The Top o' th' World." On February 24 that piece will be started on a tour of other cities. Success should attend it—for it is clean and cheerful, and it imparts innocent pleasure. A play called "Nearly a Hero" will succeed it at the Casino, on February 24, in which the leading parts will be assumed by Sam Bernard and Ethel Levey.

### CRITERION THEATRE.

The disingenuous practice continues to flourish of trying to mislead the public, relative to the continuity of current plays and of trying to make the press accessory to that deception. The most recent instance is contained in an official proclamation, relative to "Miss Hook, of Holland," stating that "it will, this week, complete its second New York month." The falsehood is foolish. The piece was produced at the Criterion on December 31, 1907. It does not need "boosting"; it is, unquestionably and deservedly, a success. Miss Christie Macdonald,—a piquant, charming performer,—Mr. Wise, Miss Georgia Caine, and Mr. West are popular; the scenery is handsome; the Dutch atmosphere is quaintly picturesque; the fun is innocent, and the music is tuneful. It is difficult to understand the object sought through endeavor to claim attention, by falsehood, to that which has, in truth, every legitimate claim to attention. Favorite songs in "Miss Hook, of Holland" are "The Violoncello," the "Petticoat," "I Just Want to Be Your Wife," and "The Flying Dutchman."

### DALY'S THEATRE.

Sleep has overtaken "The Awakening." Miss Olga Nethersole, now performing at Daly's Theatre, will begin this week with a presentment of the good old play long known to our stage as "Adrienne Lecouvreur." On February 20 the bill will be again changed, and Adrienne will give place to "I Pagliacci" and "The Enigma." The latter piece, by Mr. Paul Hervieu, is new.

### EMPIRE THEATRE.

On March 2, at the Empire Theatre, the popular comedian, William H. Crane, will appear in a new play, by Mr. George Ade, called "Father and the Boys." Meanwhile the Empire stage will be occupied by "The Jesters," and Miss Maude Adams can be seen there, in her pleasing performance of the gallant, chivalrous, masquerading young lover. On March 2 Miss Adams will begin a tour of the country,—a tour that will terminate in June at Harvard University, where she will give two performances, appearing, it is announced, in "The Taming of the Shrew." No indication of fitness for the part of Katherine has been afforded in the acting of Miss Adams, whose inclination would appear to be pacific rather than belligerent. Still, those gentle bodies sometimes harbor a capability for fiery deliverance, and Katherine, at least, should afford Miss Adams an opportunity to evince variety of style. She will, it is said, be assisted in the representation of "The Shrew" by members of the undergraduate body of the university. Her engagement at the Empire has been, as always, a happiness to her legion of friends.

### GARDEN THEATRE.

Every scholar knows that the spirit of Greek poetry never has been, and, apparently, never can be, transmuted into English; yet as often as a translated Greek tragedy is presented in New York the persons engaged in the presentment of it persist in sending forth proclamations concerning it that are couched in the most extravagant language, as if it were something heaven-born, sacrosanct, and supernally illustrious; and their bosoms appear to be lacerated beyond medicament if anybody ventures to refer to it in any spirit other than that of adoration. The fact, meantime, remains that English translations of Greek tragedies are long-winded and tedious, and that no presentment of an English translation of Greek tragedy has been made in this city that was not, in the nature of things, an unmitigated bore to most persons. The best representations of tragic character derived from the Greek that the local public has seen were those of Ristori as Medea and Mounet-Sully as Œdipus—and those were in Italian and French; nor were those performances fully appreciable by a large number of persons. The production of "Electra" that was made last Tuesday night at the Garden Theatre,—and which continues visible there,—serves to show once more how dull an English version of a Greek play can be (especially when it reaches the English stage by way of the German, and when it bristles with such abominations as "one" sees, "one" does, "one" goes, etc.), and, particularly, it serves to show how unsuitable Mrs. Patrick Campbell, Mrs. Beerbohm-Tree and their associate performers are to the illustration of those Greek themes of fate, madness, torture, suicide, parricide, murder, impending doom, and all the rest of the pageantry of horror, in which the Greek tragic poets were wont to revel.

Mrs. Patrick Campbell has often appeared in tragedy, but she is not a tragedian. Her aptitude and talents, such as they are (and they are not exceptional), have gained for her a place of some prominence as an exponent of something that might be aptly designated as domestic melodrama. It is proper to remark that, in achieving publicity, she has shown herself to be acquainted with the methods pursued by the French actress Mme. Sarah Bernhardt. She has figured in the nondescript fabrics of Mr. Maeterlinck, and she has appeared in foggy drama of Mr. Ibsen. Her theatrical proceedings are bizarre; her style is radically artificial. As a speaker she seems, at times, to attempt imitation of the golden voice of Ellen Terry. As Electra she pervades the stage, posing, gesticulating, pouring forth an endless stream of lachrymose loquacity, and seeming to be a kind of human exotic. She wears a short dress, of blue-black color, upon which many patches have been sewn, to indicate squalor, and likewise she wears a black veil, which, from time to time, she wreathes about her head, so that she can raise and extend it and glare from beneath it, emitting strange sounds. Her arms and shoulders,—remarkably solid, for a female supposed to be emaciated with suffering,—are bare and brilliantly white. The display is very curious and eccentric; never in the least sympathetic or impressive. The elocution is queer; sometimes unintelligible. The merit of the performance is in power of continuity. Mrs. Campbell is at her best in the delivery of the longer speech to Clytemnestra, the mother of Electra. On Tuesday night the value of her extensive professional experience was shown in her resolute persistence in several speeches of which she was not quite sure and in her inveterate exertion of technical authority. Mrs. Beerbohm-Tree favors the public with an image of the conventional tragedy-queen, using long strides and looking unutterable things. Her performance has been somewhat admired. Thus doctors disagree. The production of this Greek-German-English "Electra" may be a sublime achievement. It looks very much like an elaborate exposition of high-stepping nonsense. However, there it is, at the Garden Theatre; and the votaries of Æschylus, Euripides, Sophocles, Herr Hoefmanthal, Mr. Arthur Symons, Mrs. Patrick Campbell, and Mrs. Beerbohm-Tree can find it and enjoy it;—that is, they can enjoy it if the performance is more expeditious than it was on the opening night. The curtain, on that occasion, did not rise till a few minutes before 9 o'clock (it having been officially announced that it would rise at 8:15), and there was a wait of about three-quarters of an hour between the first play, a silly thing called "The Flower of Yamato," and the second play, "Electra." Both plays, furthermore, were acted with needless and exasperating deliberation. The final curtain fell a little after 11. The two plays could have been acted within about two hours, for, thank Heaven, they are not long. Various reasons have been assigned to explain the tedious languor of the opening performance; perhaps the proverb explains it—"Procrastination is the thief of time."

### GARRICK THEATRE.

At the Garrick Theatre Mr. George M. Cohan's musical concoction called "Fifty Miles From Boston" now enters the third week of its sojourn in this city. Miss Edna Wallace Hopper, Mr. Laurence Wheat, and their co-operative participants in the representation of it have been received with favor. Songs that are especially approved by the audiences are "Harrigan" and "Ain't It Awful?".

### GERMAN THEATRE.

No change of bill will be made at the German Theatre until Thursday night. Success has attended Dr. Blaumfeld's revival of "Twelfth Night." The cast remains unchanged. On February 20 a farce called "Aschermittwoch" ("Ash Wednesday") will be acted, and that farce will be repeated on Friday night and Saturday afternoon. Saturday evening will be devoted to a repetition of "Twelfth Night." Members of Dr. Blaumfeld's company of German actors are to give performances, next Thursday and Friday, at Boston and Providence, presenting Lessing's admired comedy of "Minna von Barnhelm," and it is made known that German societies in those cities will attend them.

### GRAND OPERA HOUSE.

A leader of minstrelsy, Mr. Lew Dockstader, will come to the Grand Opera House, for a week, beginning to-morrow night. It is made known that Mr. Dockstader has several novelties that are likely to excite public admiration, among them an opening piece, called "The Temple of Gems." He himself will present a new sketch, called "A Dull Day at the White House." Nell O'Brien is in his company. There will be two concerts here to-day.

### HACKETT THEATRE.

Further comment on Mr. Thomas's excellent play of "The Witching Hour" would be superfluous at present in this place. Its success is unabated. Notice has been sent forth from the Hackett Theatre that "on account of the interruption of late comers, who break the story of the first act in 'The Witching Hour' the curtain will hereafter rise, at night, at 8:15, and at 2:15 at afternoon performances." The adoption and enforcement, at all theatres, of a rule enjoining that persons who present themselves at the theatre after the performance has begun shall not be allowed to take their seats until the curtain is down might cause temporary displeasure, but it would protect the audience and the actors from injustice and annoyance and it would serve as a merited rebuke to a particularly offensive form of discourtesy.

### HARLEM OPERA HOUSE.

To-morrow, at the Harlem Opera House, a revival will be effected of Mr. Clyde Fitch's well known play called "Barbara Frietchie." Miss Beatrice Morgan will appear as Barbara Frietchie, and Mr. John Craig as the Union soldier, Captain Trumbull—a part that was admirably acted, at the Knickerbocker Theatre, when the play was first produced in New York, by Mr. J. H. Gilmour. This evening an entertainment will be provided at the Harlem Opera House, consisting of a display of moving pictures, "travelogues," and illustrated songs.

### HERALD SQUARE THEATRE.

A brisk business is nightly done at the Herald Square Theatre by "The Girl Behind the Counter."

MISS KEITH WAKEMAN.
Acting in "The Merchant of Venice," at the Bijou Theatre.

OTIS SKINNER.
Acting at the Hudson Theatre, in "The Honor of the Family."

EDITH WYNNE MATTHISON.
Acting at the Academy of Music, in "The Great Divide."

### NOVELTIES OF THE WEEK.

**MONDAY NIGHT.**

BIJOU THEATRE.—Henry Ludlowe, in "The Merchant of Venice."
DALY'S THEATRE.—Olga Nethersole, in "Adrienne Lecouvreur."
HUDSON THEATRE.—Otis Skinner, in "The Honor of the Family."
LINCOLN SQUARE THEATRE.—Edna May Spooner, in "Janice Meredith."

**TUESDAY NIGHT.**

SAVOY THEATRE.—Irish Players, in "A Pot of Broth."

**THURSDAY NIGHT.**

DALY'S THEATRE.—"I Pagliacci" and "The Enigma."
GERMAN THEATRE.—"Aschenmittwoch."

Mirth and melody are the commodities in which she traffics, and her customers find themselves always pleasantly treated. Mr. "Lew" Fields and Miss Connie Ediss are sponsors for that enterprising Girl, and her commercial standing is secure.

### HUDSON THEATRE.

To-morrow night that excellent actor, Mr. Otis Skinner, will appear at the Hudson Theatre in a play called "The Honor of the Family," which is described as an adaptation from a French original, called "La Rabouilleuse," founded on Balzac's novel, "Menage de Garcon." The French play has been acted in Paris, with success. Mr. Skinner has been presenting the English version in other cities. If romantic in character, as it is declared to be, it should prove a capital vehicle for the display of Mr. Skinner's powers,—that actor having always been fine in romantic drama. Mr. Skinner seems to be unusually fortunate in his theatrical company, which includes Miss Percy Haswell; Mr. Francis Carlyle; Mr. A. G. Andrews,—long associated with the late Richard Mansfield;—Mr. Joseph Wheelock, the elder, an actor of tried ability and great experience; Mr. Russell Crauford, and Miss Rosalie Dupree.

### KNICKERBOCKER THEATRE.

There is no probability of change in the bill at the Knickerbocker Theatre during the remainder of the season, nor does there seem to be any wish, on the part of Mr. George M. Cohan's admirers, for a change in the ingredients of music and frivolity that constitute "The Talk of the Town" or in the vigor and buoyancy of Mr. Victor Moore's performance in it. The 250th performance of Mr. Cohan's play will occur on February 19.

### LIBERTY THEATRE.

Much has been said of late about "panics" and "tight money" and their injurious effect on theatrical ventures in this city. The reason for the many theatrical failures that have occurred, however, is to be sought in quite another direction, seeing that, with little exception, the plays that deserved success have obtained it. "The Witching Hour," "The Thief," "The Man of the Hour," "The Merry Widow," "A Grand Army Man," "The Warrens of Virginia," and "Polly of the Circus," have all along been well attended and all of them are still remunerative. The fortunate combination of theatrical fable with effective circus performance, combined with the gentle, pleasing personality and the sincere endeavor of Miss Mabel Taliaferro, have steadily kept the public interested in "Polly," and the prosperous continuance of that play throughout the season seems assured.

### LINCOLN SQUARE THEATRE.

The play made by Mr. Edward E. Rose, on the basis of the late Paul Leicester Ford's novel of "Janice Meredith," will be revived at the Lincoln Square Theatre to-morrow, and Miss Edna May Spooner will assume the chief part in it, originally acted by Miss Mary Mannering. That play was produced some years ago at Wallack's Theatre. It is officially announced that Miss Spooner, tomorrow night, will "celebrate her 450th consecutive performance on Broadway, and, in honor of the event, souvenirs will be presented to the ladies attending the performance." The meaning of the announcement, presumably, is that on February 17 Miss Spooner will make her 450th consecutive professional appearance in a theatre situated in Broadway. Is there not an error in the computation?

### LYCEUM THEATRE.

The 200th consecutive performance of "The Thief" will occur at the Lyceum Theatre on Friday night, February 28. That play has been presented to a large audience at every performance since it was produced at the Lyceum, September 9, 1907, and there is reason to expect that it will continue to attract and to please lovers of true drama and of good acting, for a long time.

### LYRIC THEATRE.

Prosperity attends the engagement of Mr. Sothern, at the Lyric Theatre, where he is acting, with marked ability and diffusing the delightful effect of whimsical humor, as Lord Dundreary, in "Our American Cousin." On March 2 he will revive "If I Were King," and on March 9 will produce, for the first time here, Mr. Irving's play, of Russian life, "The Fool Hath Said—There Is No God." Beginning on February 22, Mr. Sothern will present "Hamlet" on every Saturday night during the remainder of his season in New York.

### MADISON SQUARE THEATRE.

Not very long ago the manager of the Madison Square Theatre, Mr. Walter N. Lawrence, made known, in substance, that he would not allow any subject to be treated on his stage that he could not invite his friends to discuss in his home. That is a right policy in the management of a theatre. It would appear, however, remembering the two plays recently acted at the Madison Square Theatre, and particularly the third one, now current there, that Mr. Lawrence has changed his mind, for Mr. David G. Phillips's "The Worth of a Woman" is an affront to decency and an insult to intelligence. A flicker of verbal cleverness gleams in it, now and then, but even that does not seem original. The author, for example, causes Mr. Merivale to say that "Marriage is a very solemn thing; much more solemn than a funeral. A funeral is only an end. A marriage is a beginning." Readers of "The Bonnie Brier Bush" will recall that remark, much more cleverly made, by Ian MacLaren's grave-digger of Drumtochty. One speech, made by Mr. Phillips's heroine, Diana Merivale (who talks as no woman of twenty-two, or any other age, ever talked, she being in fact only a mouthpiece for the author's absurdly crude notions about marriage), asseverates: "Two months ago that man and I became husband and wife in the sight of God"; it does not, however, appear to have occurred to Mr. Phillips that Miss Merivale, holding that opinion, has ended his "discussion" of "rational marriage" before it could be begun. Mr. Lawrence would be wise to put Mr. Phillips's play to bed as soon as possible, and return to the admirable policy of good, clean plays, handsomely set and well acted,—a policy in which he deserved, received, and, probably, would again receive, cordial public support.

### MAJESTIC THEATRE.

Messrs. Williams and Walker, at the Majestic Theatre, are presenting an agreeable medley of fun, fooling, and music, under the name of "Bandanna Land." Negro peculiarities and customs are illustrated in it, and, as the photography is faithful and the acting explicit and droll, the presentment instructs by its picture of actual life among the blacks of the South and pleases by its frolic and mirth.

### NEW AMSTERDAM THEATRE.

"Bevare o' vidders, Samivel!" says old Weller, to his son. The dangerous "Widow" at the New Amsterdam has been enthroned there for weeks, and multitudinous suitors for the joy of her smile are still "dancing attendance" on her capricious presence. Her melodies are everywhere sung, hummed, whistled, tooted, and scraped, until they have become almost epidemic. She is dangerous because she is fascinating. Once surrendered to her lure, you cannot keep away from her. Accordingly, as aforesaid, "Bevare o' vidders!"

### NEW CIRCLE THEATRE.

Messrs. Kolb and Dill are sporting at the New Circle Theatre, as the comic tramps in their "Lonesome Town," and nightly winning the acclaim of laughter—which they seek. They have no reason to feel "lonesome," for their audiences are numerous, and their droll proceedings are observed with cordial liking. As actors they are not important: as purveyors of amusement they are meritorious and successful.

### NEW YORK THEATRE.

There is no new word to be said of "The Soul Kiss," which continues here, in ample prosperity. The success is due to the captivating dancing of Mlle. Genee. That performer is admired not only for her extraordinary facility and grace as a dancer, but because of her charming personality.

### SAVOY THEATRE.

At the Savoy Theatre the farce of "Twenty Days in the Shade" continues in the smooth current of a moderate popularity. The performances of Mr. Dallas Welford and his associates afford amusement. On Tuesday evening a one-act play by Mr. W. B. Yeats, called "A Pot of Broth," will be vouchsafed. Mr. Yeats is the proud possessor of that gigantic intellect which, some time ago, favored the public with the information that Henry Irving was an enemy to the stage. His "Pot of Broth" will be performed as a preliminary to the farce, by members of "The Irish National Theatre Society."

### STUYVESANT THEATRE.

This will be the last week of the career of "A Grand Army Man" at the Stuyvesant Theatre. On February 24 Mr. Warfield will revive an earlier success, and act Herr von Barwig, in "The Music Master." Later a revival will, perhaps, be effected of "The Auctioneer";—not, seemingly, a judicious movement. That piece served the purpose of Mr. Warfield's transmutation from music hall performances to the regular stage, but it is not worthy of him now. "A Grand Army Man" will be presented every Saturday night, at the Stuyvesant Theatre, during the remainder of Mr Warfield's engagement there.

### WALLACK'S THEATRE.

The stream of musical farce at Wallack's Theatre seems to resemble, in one respect, the Pontic Sea, for it "knows no retiring ebb, but keeps due on," and it bids fair to carry that theatre to the safe haven of a bounteous success at the end of this season of much failure. "A Knight for a Day" is a thing compact of mirth, and it keeps its audience continuously amused.

### WEBER'S THEATRE.

Mr. Weber's burlesque of "The Merry Widow" is in high favor with the public, and the long continuance of it at his theatre is confidently expected. Announcement has been made that, on March 1, a ball and entertainment will occur, at Terrace Garden, in which diversions the Weber company will participate.

### THE HIPPODROME.

Three new features will be added this week to the regular performances of "The Battle of Port Arthur" and the beautiful spectacle of "The Four Seasons." The Benines will present their trained horses and dogs, the Teddy Trio of acrobats will perform on wire, and another group of acrobats will appear in a novel exhibition. There are two performances here every day.

### MENDELSSOHN HALL.

Miss Julia Ruggles will begin at Mendelssohn Hall on next Thursday night a series of interpretations of the plays of William Shakespeare. "As You Like It," will be the first of them.

### A WORD FOR TRUTH.

The fact that the Press is under a solemn moral obligation toward the public is, apparently, a fact that some theatrical agents have not comprehended. It is not an exaggeration to say that every newspaper editor in this country receives complaints, almost every day, because, when he has printed a paid advertisement of a theatrical performance, that performance is not editorially extolled. The agent for Mr. Sothern, for example, has sent to the local papers, this week, a request that they should publish the statement,—and, of course, assume the responsibility for it,—that Mr. Sothern's postponement of Laurence Irving's play, which had been announced, is due "to the *unprecedented* success of Lord Dundreary." Unprecedented! Mr. Sothern knows the history of Lord Dundreary and of the success achieved by his father, Edward A. Sothern, in that part. What must he think of the effrontery of such a claim? The same silly person declares that "Lord Dundreary's conquest of New York is of so notable a character as to have proven Mr. E. H. Sothern's experimental insight to be as remarkable as his portrayal . . ." What is "experimental insight"?

The following is a sample of the trash that newspapers are asked to present to their readers:

Viola Allen begins her last week at the Astor Theatre in her play, "Irene Wycherley," and enters at once upon the road tour that has been booked for her. Curiously enough, "Irene Wycherley," in the last few weeks, has taken on the interest approaching a fad, and the instances where those who have already seen the play have returned for a second and even third visit are innumerable.

"Innumerable"! "The interest approaching a fad"! "The last few weeks"! Curious, indeed! "Irene Wycherley" was produced at the Astor Theatre on January 20. When it is withdrawn, next Saturday night, it will have been performed thirty-nine times. Managerial astuteness, not to say "experimental insight," surely ought to have discerned the obvious expediency of prolonging the career of that odoriferous play, in charity to those "innumerable" persons who wish to see it over and over again,—"as if increase of appetite had grown by what it fed on." Bosh! The fact that a theatrical press agent is employed to advertise a performance is no reason why he should make false statements or why a newspaper should be asked, or expected, to publish them.

## THEATRICAL DIRECTORY.

ACADEMY OF MUSIC, 14th st. and Irving Place—2—8:15—The Great Divide.
ALHAMBRA, 126th st. and 7th ave.—2—8—Vaudeville.
ASTOR, Broadway and 45th st.—2:15—8:15—Irene Wycherley.
BELASCO, 42d st., between 7th and 8th aves.—2—8:15—The Warrens of Virginia.
BIJOU, Broadway, between 30th and 31st sts.—2:30—8:30—The Merchant of Venice.
BROADWAY, Broadway, between 40th and 41st sts.—2:15—8:15—A Waltz Dream.
CASINO, Broadway and 39th st.—2:15—8:15—The Top o' th' World.
COLONIAL, Broadway and 62d st.—2—8—Vaudeville.
CRITERION, Broadway and 44th st.—2:15—8:15—Miss Hook of Holland.
DALY'S, Broadway, between 29th and 30th sts.—2:20—8:15—Olga Nethersole in Adrienne Lecouvreur
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—The Jesters.
FIFTH AVENUE, Broadway and 28th st.—Vaudeville.
FIFTY-EIGHTH STREET, near 3d ave.—Vaudeville.
GARDEN THEATRE—"Electra."
GARRICK, 35th st., near 6th ave.—Fifty Miles from Boston.
GOTHAM, East 125th st.—2—8—Vaudeville.
GRAND OPERA HOUSE, 23d st. and 8th ave.—Dockstader's Minstrels.
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.—Barbara Frietchie.
HERALD SQUARE, Broadway and 35th st.—2:15—8:15—The Girl Behind the Counter.
HIPPODROME, 6th ave. and 44th st.—2—8—The Battle of Port Arthur, The Auto Race and the Four Seasons.
HUDSON, West 44th st., near Broadway—2:15—8:15—The Honor of the Family.
IRVING PLACE, Irving Place and 15th st.—German stock company.
KNICKERBOCKER, Broadway and 38th st.—2:15—8:15—The Talk of New York.
LIBERTY, 42d st., near 7th ave.—2:15—8:15—Polly of the Circus.
LINCOLN SQUARE, Broadway, near 65th st.—2:15—8:15—Janice Meredith.
LYCEUM, West 45th st., near Broadway—2:15—8:20—The Thief.
LYRIC, 42d st., near 7th ave.—2:15—8:15—E. H. Sothern, as Lord Dundreary.
MADISON SQUARE THEATRE—The Worth of a Woman.
MAJESTIC, 7th ave. and 58th st.—2:15—8:15—Bandanna Land.
NEW AMSTERDAM, 42d st., near 7th ave.—2:15—8:15—The Merry Widow.
NEW CIRCLE, Broadway and 59th st.—Lonesome Town.
NEW YORK, Broadway and 45th st.—2—8:30—The Soul Kiss.
ONE HUNDRED AND TWENTY-FIFTH STREET, near Lexington ave.—Vaudeville.
SAVOY, 34th st., near Broadway—2:15—8:15—Twenty Days in the Shade.
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—A Knight for a Day.
WEBER'S—2:15—8:15—Burlesque of The Merry Widow.

## VARIETY THEATRES.

### ALHAMBRA THEATRE.

The farewell appearance of Miss Marie Lloyd is announced as a special feature of the bill arranged for the Alhambra this week. Miss Lloyd, it is understood, sails for England next week. She will sing some of the old favorites in her repertory, which include "The Hag." Albert Whelan, an Australian mimic, is a novelty announced. Josephine Cohan and her company will present a sketch called "The Girl of the Times." Fred Niblo, Felix and Caire, Willard Simms and company and Charles Leonard Fletcher also will appear.

### COLONIAL THEATRE.

Rosie Lloyd, another of the Lloyd family, will make her first appearance in this country tomorrow afternoon on the stage of the Colonial. She is said to be a pleasing singer. Mr. Wills, known throughout the vaudeville circuit as "the Happy Tramp," will be another newcomer. William Courtleigh, Eddie Leonard, Lola Cotton, Work and Owen, the Five Majors and Phyllis Rankin and Harry Davenport are in the bill. There will be the usual Sunday concerts here to-day.

### DEWEY THEATRE.

The Yankee Doodle Girls are announced as the source of mirth here for the week beginning tomorrow afternoon. They will give two performances daily. Jack Wilson, Nellie Burt, Slater and Williams and Felix and Barry will appear at the concerts to-day.

### EDEN MUSEE.

An amusing picture, called "Dog Music Hall," will be thrown on the curtain here this week as a special feature of the cinematograph moving picture exhibition. Miss Rose Berrill is announced as the soloist at to-day's concerts, which will be given by the Hungarian Orchestra. Next week the fiftieth anniversary of the establishment of the Eden Musée will be celebrated.

### FIFTH AVENUE THEATRE.

The varied form of amusement has been successful at this theatre since its conversion into a music hall a little more than a month ago. There are two performances every day. This week the chief performers announced are Minnie Seligman and William Bramwell, in a sketch called "A Dakota Widow." Ella Snyder and her West Point Cadets, R. G. Knowles, Grace Hazard, Avery and Hart, the Heras family and Raffin's Monkeys are in the bill. There will be two concerts to-day, as usual.

### FIFTY-EIGHTH STREET THEATRE.

Murphy and Nichols, in "From Zaza to Uncle Tom," will head the bill here for the week beginning to-morrow afternoon. The Hyams and MacIntyre will present the laughable sketch of "Two Hundred Wives." Elsie Fay, Watson and Little, the Schenck Brothers, Banks and Newton and Frank Bush will contribute to the merriment. There will be the usual Sunday concerts.

### GOTHAM THEATRE.

Taylor's Parisian Belles begin an engagement here to-morrow afternoon, performing in a new musical diversion called "A Pair of Plums." The Waterbury Brothers and Tenny, Monroe, Mack and Lawrence, Bertie Heron, Maddox and Melvin and Charles and Hetty King have been announced to appear at the Sunday concerts.

### 125TH STREET THEATRE.

The Romany operatic troupe will head the bill here this week. Fred Ray and his company will present a Roman travesty. Robert Henry Hodge will be seen, in "Bill Blither's Dilemma." The Jupiter Brothers and Patsy Doyle are in the bill.

### TONY PASTOR'S THEATRE.

Mr. Pastor has arranged a varied and attractive bill for his playhouse this week. Quinlan and Mack, known as the particular "stars of minstrelsy," will lead the diversion. They have a new act, called "The Travelling Dentist." Maxwell and Dudley, the Wynewood Sisters, Innes and Ryan, Sam Morris, Dynes and Dynes and Oro, Ott and company also will perform.

### UNION SQUARE THEATRE.

The chief performers here this week will be Clifton Crawford, the Melnotte Twins, the Max Tourbillon Troupe, Nick Long and Idalene Cotton, Mr. and Mrs. Howard Truesdale, Olga Loraine and the Kinsens. With the concert on next Sunday vaudeville will be discontinued here indefinitely. Thereafter the Union Square Theatre will be the home of moving picture exhibitions.

### VICTORIA THEATRE.

Fred Karno's comedy company, in a sketch called "A Night in the Slums of London," will be the chief feature of the bill at Mr. Hammerstein's theatre for the week beginning to-morrow afternoon. Billy Reeves heads the company. Belle Blanche, Clayton White and Marie Stuart, Lily Lena, Joe Hart's ten electric crickets, Kennedy and Rooney, the Kitamuras, Alexander and Bertie and a troupe of Japanese acrobats are announced. At the concerts to-day these players will appear: Bessie Wynn, George Evans, W. C. Fields, Dolan and Lenharr, Mlle. Chester and her dogs, Slater and Williams and Ryan and Ritchfield.

## THE DECADENT DRAMA.

Within the last ten years many plays of an obnoxious character have come to our stage out of Germany, and although, as German scholars have signified, there is a reaction against them in that country, the bulk of that sort of pernicious stuff continues to be augmented with fresh supplies of nastiness, either openly and impudently vile or masquerading under the specious pretence of moral didacticism. The following remarks on that subject were recently published in "The London Express," and they are worthy of careful consideration,—since New York has long been liberally provided with theatrical muck and is presently to be furnished with more of it. The article is signed F. S.:

Within the last eight or ten years a curious wave of modernism has engulfed the German stage, and if the drama of the day reflects, to a greater or less degree, the average morals of the day, then Germany must be indeed in a parlous state.

As is generally known, many German theatres enjoy a state subvention, and are thereby enabled to offer a varied repertory of drama, comedy, and farce acted by a stock company, aided now and again by distinguished actors from other towns, known as Gäste, or guests.

But it is not on these theatres that the onus of demoralization lies. They play Schiller ("Die Räuber"), Goethe ("Faust"), Lessing ("Nathan der Weise") Grillparzer, and other classics in steady regularity, eked out by occasional Sudermann, Hauptmann, and Meyer Förster ("Alt-Heidelberg"). Their work is sound and innocuous.

It is the smaller and privately owned theatres that do all the harm. The cities mainly responsible are Berlin, Leipzig, Munich and Hamburg. In each of these places there are two or three theatres which thrive, night by night, month by month, and year by year, on the production of lewd, ill-written, unsavory pieces, appealing to the lowest intelligence, and having the same relation to the real drama that the wretched, tortured "Art Nouveau" has to pure design.

One of the plays which has been performed with great success in many theatres is "Frühling's Erwachen" ("The Awakening of Spring"), which is impudently termed "Eine Kindertragödie" ("A Children's Tragedy"). Another play, "Musik," treats of prison, a complacent wife, and a blackguard husband, who is not found out, but is complimented for his courage and devotion. The same author's "Erdgeist" ("The Spirit of Earth") is another example of lubricity and moral dirt. All three plays have been most successful.

A comedy, "Zimmerherren" ("Lodgers"), was forbidden by the police, but has been published and largely sold. The play "Ledige Leute" ("Single Folk") has the merit of being a clever picture of a certain section of Viennese "fast" life, and although the subject would rightly insure its prohibition by our censor, it is, in a certain sense, a good play.

Arthur Schnitzler is another playwright whose work is much appreciated, and some of his plays have their good points. "Anatol," for instance, is distinctly original, but "Der Ruf des Lebens" ("The Call of Life") lacks all inspiration and subtlety; it is a bare tale of the breaking loose of an ill-regulated and unrestrained passion, without any redeeming imagination or poetry.

These plays sell in Germany by the thousand. They are printed and published almost as soon as acted (sometimes, indeed, before presentation), and when the observer sees that "Frühling's Erwachen" has gone into its fifteenth edition, and other plays are sold in their tenth and twelfth thousand, he becomes alive to their pernicious influence quite outside the mere traffic of the boards.

If these plays had any literary merit, any originality of conception, any evidence of a deftly hidden morality there might be (and even this is arguable) some excuse for their existence. But they have not. They are impudently naked, unabashed and unashamed.

In a great measure this appallingly rotten state of what may be termed the "domestic drama" reflects the current morality of a certain section of German society—a state of which something has been learned by the foreign public through the revelations of the Harden trial. It is a state of semi-hysteric flux—a sort of moral neurosis; and the shockingly wicked part of it is that men, women and children seem alike affected by it; and if these dramatists are to be believed their Hedonistic depravity exceeds anything recorded in ancient times.

It must not be imagined that this picture of the German stage applies to the smaller provincial towns or the state-aided theatres. That is not the case. But it is, nevertheless, a sign of the times, and further evidence, were such required, of the low moral ebb of certain sections of the stage in Germany, one of the worst phases of which is that there are not wanting those who aver that these despicable plays are, in their way, works of art.