

CHAMPAGNE CHORUS IN "THE SILVER SLIPPER."

One of the Many Sparkling and Striking Novelties That Continue to Make John G. Fisher's Musical Production One of the Biggest Successes of the Season.



May de Villiers.

"The Silver Slipper," John G. Fisher's latest musical production now running at the Broadway theatre, New York, is full of sparkling conceptions and clever novelties. Not the least striking of these is the famous Champagne ballet, here photographed. The play is by the authors of the popular "Florodora."

T HEATRES

NEW YORK, Jan. 10.—The new features of the Metropolitan dramatic field ushered in by the holidays include: Clyde Fitch's comedy, "The Girl With the Green Eyes," at the Savoy theatre, with which the season of Fitch plays at this house begins. At the Garrick theatre Mrs. Langtry in "The Crossways," a drama by herself and her leading man, J. Hartley Manners, which was played for the king and queen at the Imperial theatre, London. Garden theatre, E. H. Sothern in "Hamlet." At the Bijou theatre, "The Bird in the Cage," by Clyde Fitch, in which Edward Harrigan makes his reappearance on Broadway. Empire theatre, "The Unforeseen," a new play by Robert Marshall, with which the Empire theatre company will begin its regular season. Garrick theatre, Annie Russell in "Mice and Men," in February, "Ulysses," as presented at His Majesty's theatre, London; also during the season a new play in five acts by Paul M. Potter; a new play by Jerome K. Jerome, author of "Miss Hobbs"; "The Flirt," a new play by Clyde Fitch, with Jameson Lee Finney and Jessie Busley.

"The Sultan of Sulu" succeeds "The Crisis," at Wallack's. The piece is a humorous satire on the benevolent assimilation of Sultan Ki-Ram of the grotesque assets acquired by Uncle Sam when he paid \$20,000,000 for the Philippines. Newspaper dispatches recently told of the sultan sending a rush cable message to the state department at Washington asking for his salary. His little empire gives rise to much humorous paragraphing at the time of the assimilation, and humorist George Ade, of "Fables in Slang" fame, simply has taken advantage of the historical incident to turn the story into a comic opera libretto. The situations are very cleverly handled. The young women selected to impersonate the wives first appear as harem ladies in native dress, after which they become American girls and are supposed to imitate their American society sisters.

David Belasco's artistic triumph, "The Darling of the Gods," still crowds the Belasco theatre to the doors. The exquisite charm and mystic power of the play have made it the sensation of the year. In support of Blanche Bates, the star, many notable artists assist in bringing out all the forcible and delicate shades of this quaint Japanese drama.

Mabelle Gilman, in "The Mocking Bird," has achieved one of the biggest successes that has been scored in a long time. The music of the entire production is bright and catchy, and the beau-

CALVE TO TOUR UNITED STATES.



Cruelly disappointed by the faithlessness of M. Henri Cain, her erstwhile lover, who recently took unto himself a wife, Calve, the famous operatic star, has changed all her plans. She is now considering an offer to visit the United States on a big tour.

tiful costumes of the 18th century are the subjects of much admiration.

"The Eternal City" continues at the Victoria, and the chances are that it may run out the season there. Viola Allen has attained her greatest triumph in this play, and the Liebbers have eclipsed themselves in the splendor of the scenic arrangements.

The presentation of "Audrey," at the Madison Square, is filling this ample theatre nightly. Eleanor Robson, whose capable work in the creation of recent roles had been received in New York with such signal evidences of favor, fills the leading role admirably, and the supporting cast could not well be better.

The Whitney Company's great civil war drama, "When Johnny Comes Marching Home," has made a decided hit at the New York theatre, under the management of Klaw and Erlanger. There is every evidence of a protracted popularity in this very musical production, which is redolent of the atmosphere of the immediate antebellum period, and has many a strain in it to kindle the patriot's blood, many an episode to stir up a long dormant emotion.

"Mary of Magdala," at the Manhattan, is being accepted at its true worth by the New York theatre going public. A leading religious paper thus comments on this great New Testament drama: "Mr. Fiske deserves praise for giving us this winter Paul Heyse's masterpiece, 'Mary of Magdala,' a play which is considered by most critics the greatest theatrical event in this country since the production of Rostand's 'Cyrano de Bergerac.' 'Mary of Magdala' is founded entirely upon the Bible, and though Christ naturally does not appear, his associates and disciples do. The costumes, the scenery, the stage appointments and the thunderstorm scene have never been surpassed on any stage."

N. C. Goodwin and Maxine Elliott at the Knickerbocker theatre continue to demonstrate their popularity in "The Altar of Friendship." Mr. Goodwin's ready and spontaneous humor, and Miss Elliott's talent and beauty combined, ensure the success of a not over ambitious play, but one which affords them the means of keeping the house packed to the doors nightly.

Miss Julia Marlowe and "The Cavalier" will enter upon their fifth week at the Criterion theatre, Monday evening. Miss Marlowe's individual performance of Charlotte Durand is one of her most fascinating and pleasing creations, while "The Cavalier" is as great a success as the charming actress has ever made, judging from the demand for seats which extends four weeks in advance.

"A Chinese Honeymoon" continues to go along merrily both at New York and Philadelphia, and the critics of each city are satisfied that the company appearing in their particular city is by far the best. That is the strongest kind of a compliment for the delightful musical comedy.