

FAMOUS TITLED BEAUTIES AT DELHI, INDIA, FOR THE GREAT DURBAR



THEATRES

NEW YORK, January 3.—The New Year has brought a few changes at metropolitan theatres with others impending.

With the exception of the characteristically "dull week before Christmas" managers have had little to complain of so far as we have gone this season.

The fourth month and last two weeks of the pleasing musical comedy "A Country Girl" at Daly's theatre ended, although the piece could easily run the entire winter, judging from the crowded houses which have greeted it since the opening. But existing contracts for attractions booked last year, could not be changed and the popular piece went on the road for a short season after December 27, returning to New York later in the season to finish out its run.

"A Country Girl" will be followed by Jerome Sykes in "The Billionaire" which has been meeting with great success in Chicago and other cities. According to dispatches the setting of the play is unusually gorgeous. The scenes include Nice in carnival time, as shown in the first act, the exterior and interior of a New York theatre, in the second, and a Parisian race track in the third. Through all this brilliant scenery walks Jerome Sykes, as John Doe, the Billionaire, scattering millions and making love to "Pansy Good," from Bird Centre, Iowa.

The second act takes place in the billionaires' theatre and includes the "scoop" of the play. It contains about half an hour of gentle but very efficacious burlesque. The bad manners of a first night audience are mercilessly satirized from the time it buys its tickets until it leaves the theatre, and to square matters with the audience the producers have caricatured the more egregious abuses which characterize theatre management in the United States. The chorus is stunning and New Yorkers are likely to endorse Chicago's opinion of the play, which is one of Klaw and Erlanger's biggest successes.

Something really new was the attrac-

tion at New York theatre, when the Whitney opera company presented for the first time in the city Stanislaus Stange and Julian Edwards' novel civil war opera, "When Johnny Comes Marching Home," with a cast and chorus of 350 people. The opera is in three acts, the scenes showing the interior of General Allen's headquarters during a ball given to Federal officers by Confederate spies, Felix Graham's plantation and the encampment of the Federal army on the eve of the declaration of peace. The story, while possessing the dramatic spirit and the atmosphere of war, is confined mainly to affairs of the heart and all sectionalism is eliminated. The music is brilliant and fascinating and far above the average of comic opera. In a most effective way Mr. Edwards makes use of all the stirring airs that were the vogue during the civil war, interspersing them with darkey melodies and the songs of the blue and the gray, in compositions full of originality and charm.

At the Herald Square theatre Richard Mansfield's "Julius Caesar" is attracting much attention. His new interpretation of the character of Brutus has been assailed by some critics, but the great public shows its appreciation of this wonderful presentation by keeping the house packed to the doors every night and at every matinee.

This is remarkable when it is remembered that a similar condition of affairs obtains at the Victoria, where Viola Allen presents "The Eternal City," at the Manhattan, where Mrs. Fiske is magnetizing multitudes nightly by her rarely clever presentation of the Magdalene, and at Wallack's where J. K. Hackett's "Crisis" is eliciting the most pronounced approval.

The magnificent staging of these plays, the size and talent of the companies and the unusual talent of the stars is making a very notable page in the history of the drama here. Each of the great quartette is drawing an equal amount of attention and adding to already justly attained laurels.

At the Madison Square theatre "Audrey" is delighting with its delicious colonial atmosphere so masterfully reproduced, and the piquant character of its plot and the delightful interpretation rendered by its clever cast, at the head of which Eleanor Robson again proves a most attractive heroine.

On Monday, December 29th, Mrs. Langtry and her company will begin an engagement at the Garrick, limited to three

weeks, during which time she will present her two successful plays. The opening bill will be "The Crossways," a new modern play written by Mrs. Langtry and J. Hartley Manners, a member of her company. Her second play will be "Mademoiselle Mars."

"The Darling of the Gods" has made a sensational hit at Belasco's. It is imposing, artistic, and splendidly acted. Blanche Bates has never done anything better than her creation of the little Japanese princess. Yo-San, whose love for Kara, the outlaw, strongly acted by Robert T. Haines, forms the tragedy of the play. Of notable interest among the wonderful cast brought together by Mr. Belasco, is George Arliss, an artist of fine calibre and subtle intellect. And yet, with its list of strong players, and despite the extraordinary success each has individually scored, the fact remains that the personality and genius of Mr. Belasco rises above all.

Julia Marlowe has settled down comfortably at the Criterion theatre with her production of "The Cavalier." She has made a great personal triumph as the high-spirited heroine of Mr. Cable's Southern romance, and the play itself has been welcomed cordially for the opportunities it affords her to display her ability, charm and beauty.

"Fad and Folly" is running well, at Mrs. Osborn's play house. The audiences have been very demonstrative over the singing and playing of Blanche Ring and Harry Connor, both in the musical comedy itself and in the burlesque on "Iris."

The Leslie syndicate man learns that Miss Barrymore will leave the Savoy to make way for the run of Clyde Fitch plays there, which will begin December 29 with "The Girl with the Green Eyes," in which Miss Clara Bloodgood will appear.

William Faversham has made a powerful success in the Esmond comedy "Impudence," in which he is now appearing, and theatre-goers keep on asserting their fondness for both play and star by crowding the Empire to its capacity at every performance. The record of the first month of this engagement is one upon which Charles Frohman and Mr. Faversham can both congratulate themselves.

It looks as if N. C. Goodwin and Maxine Elliott were to have a record-breaking engagement at the Knickerbocker theatre. Mr. Goodwin's role of Dick Arbuthnot gives him opportunity to be

his happy and fun-making old self, and at the same time it permits him to show that he is effective in serious work when that is called for. He has a lot of humorous lines and situations, and keeps his audiences roaring with laughter. Miss Elliott's beauty is a fascinating factor in the character of Sally Sartoris, and her exquisite acting enhances its attractiveness.

Messrs. Liebler & Co. have succeeded in achieving the purchase, or lease, of the American rights of the Hall Caine-Wilson-Barrett dramatization of "The Manxman." This play is intended for Mr. James O'Neill, and whether it will be given in repertoire with his present play, "Rurik, the Serf," or whether the former will be made to give way entirely to the new production, has not yet been decided. "The Manxman" will be put on just as soon as the production can be

LADY DUDLEY RECOVERING



Lady Dudley, wife of Earl Dudley, Lord Lieutenant of Ireland, is recovering from a recent operation for appendicitis. The operation was performed just in the nick of time to prevent a fatal termination to her illness.

THREE THEATRE FAVORITES IN NEW PRODUCTIONS



Virginia Drew TreScott, a California actress of repute, makes her debut as a star this week in "Lord Stratmore," a dramatization of Ouida's story. The production will make an extensive road tour.



A notable revival of "Caste" will shortly go on tour under the management of George H. Brennan. Mary Scott, the beautiful California actress, has been engaged for the role of Esther.



Maude Lillian is playing in New York in the "Sultan of Sulu," which has just been put on the boards at Wallack's theatre. The production will tour the country after the New York dates.

prepared and rehearsals completed, when Mr. O'Neill will resume his tour, which will take him through the south, probably beginning at Norfolk or Richmond.

"The Girl I Left Behind Me," has succeeded "Jane," at the Circle theatre, where the new Herbert stock company has achieved immediate success with its standard plays at popular prices.

Mabelle Gilman, in "The Mocking Bird," is keeping the Bijou theatre crowded nightly. On a recent evening Edouard de Reszke, basso, and a distinguished party enjoyed the play from one of the boxes. The great basso was delighted with the performance, and pronounced it one of the finest comic operas he had ever heard. His opinion, which should be of great weight, is shared by a number of musical critics, who have seen the play, which has attracted great attention from theatre-goers who are more than usually critical. The prior engagement of the Bijou for later dates will compel Miss Gilman to leave New York, and a tour of the leading cities will follow her engagement here.