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T HEATRES

NEW YORK, Dec. 27.—The coming of Julia Mariowe to the Criterion, under the management of Chas. B. Dillingham, is the latest dramatic happening of importance.

Miss Mariowe presents a dramatization of Geo. W. Cable's southern romance "The Cavalier." The play is a comedy-drama of war times with the southern sentiment prevailing. Miss Mariowe has the stoniest and most attractive part she has ever played, outside of the classics. The play begins in an old Louisiana mansion, the headquarters of General Austin's confederate brigade on the eve of Charlotte Durand's marriage to captain Francis Oliver. Charlotte is a handsome southern girl, who has had a score of admirers, among whom are Lieut. Edgar Ferry, a confederate officer, and Captain Robert Jewett, a Union prisoner whom she has nursed back to life. But she plighted her troth

to Captain Oliver before he has been captured by the federals, and on his return keeps her word. The marriage ceremony takes place and she finds out that Captain Oliver has come back to Austin's brigade, as a Union spy. She sends him away, resolved to keep his secret since he is her husband. While Charlotte is with Ferry's scouts at Hazlehurst, Captain Oliver, pretending he has been sick in a federal prison, is exchanged back, really to carry out a strategic move on the part of Captain Jewett, whose men surround the place. She cannot betray Oliver, to Ferry her lover, though she manages to defeat his plan, by some clever manoeuvring. Oliver's subsequent death and the end of the war make it possible for Charlotte and Ferry to be happy.

Miss Mariowe has surrounded herself in this play with a company of unusual distinction.

Wm. Faversham's new play, "Imprudence," has been well received at the Empire. The plot of the book is unfolded in an English country house, the owner of which, James Greaves, a young man who has sown his wild oats, has settled down as the husband of an alderman's widow. The evil star of the young benedict is an old sweetheart, Lady Duncan,

with whose name his own had been unfavorably connected. Lady Duncan visits the wife intent on mischief. Her presence in the household leads to its ultimate disruption. Letters between Greaves and Lady Duncan are discovered by the wife and there is no explanation forthcoming, so that Lady Duncan breeds mischief on mischief until the husband is driven from his home. In the end the interloper's perfidy is exposed.

The successful production of Mansfield's "Julius Caesar" at the Herald Square makes another step forward for the advance of the standard of American dramatic art made under the Shubert management. In F. C. Whitney's "Dolly Varden" and "A Chinese Honeymoon" the Shuberts showed their intention of catering to a cultivated public and "elevating the stage" by the only practical means. Mr. Mansfield's production is excellent and his support, the best obtainable. The scenery and costumes from designs by Sir Alma Tadema R. A. There are nine elaborate pictures. Several hundred people give enthusiastic and picturesque realism to the procession of Caesar to the Lupercal games and to other scenes.

"The Darling of the Gods," David

Belasco's newest, comes to us like a genuine breath from the Orient. In the opening act is shown the garden of the Prince of Toshan, one of those quaint enchanting places one has heard so much of. Another is a state hall, on the night of "The Feast of a Thousand Welcomes," while yet another is laid in the shoji of the heroine, among the moon flowers. The sword room in the palace of the minister of war forms another setting, a ruined shrine another, the tryst of death in the red bamboo forest leading up to the last of all, the "brink of the river of souls."

The daintiness of the plot is characteristically Japanese. It involves the falling in love of Prince Kara, an outlaw, with Yo-San, a darling of the gods, or Miko, who is engaged to a nephew of the minister of war. Minister Saigon entices Kara to his house to thank him for rescuing Yo-San and on the way he is almost slaughtered through Saigon's treachery. Yo-San helps Kara to escape but betrays his followers to save him. Kara and his men kill themselves and dying, the outlaw agrees to meet Yo-San a thousand years hence when she

OPERATIC STAR TO TOUR AMERICA



The leading cities of the country will have another operatic treat in the forthcoming tour of Mme. Schuman Heinck, the famous operatic star. She is now singing in grand opera in New York, where her marvellous vocal powers are said to be now at their best.

The Stage Rolling Time



"When Johnny Comes Marching Home," the latest military play now being produced at the New York theatre, one of Gotham's leading playhouses, is already pronounced one of the big hits of the season. The above photograph shows Homer Lind in a striking scene. The production will afterward tour the country playing in all the big cities.

escapes from expiating her crime in hades. The new play out-butterflies "The Butterfly" in dainty effect.

There does not seem to be anything in the theatrical line which can come along and put even a temporary or partial check on the business of "A Chinese Honeymoon" at the Casino theatre. The rollicking conceit moves along as tunelessly pretty and bright as ever and the audiences are even more appreciative than ever.

Viola Allen's success at the Victoria in "The Eternal City" has been unqualified. The majestic melodrama has completely captured the city, and seats continue selling a long way ahead. It looks as if Miss Allen could stay out the season in town if desired.

Similar success has crowned the efforts of Mrs. Fiske with "Mary of Magdala," every performance being crowded with most important and appreciative audiences.

Mary Mannering will experience no difficulty in keeping the Garrick filled until compelled to yield the way for other engagements there, "The Stubbornness of Geraldine" proving a powerful attraction.

The end of the year will bring the termination of Ethel Barrymore's engagement at the Savoy to a close, and also her most successful run in New York.

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