

ACTRESS ADDS TO LAURELS.



Margaret Anglin, well known to theatre goers for her beauty as well as for her genius is in the new play at the Empire theatre in New York, "The Unforeseen." The clever actress is winning new laurels in the latest dramatic success.

THEATRES

NEW YORK, Jan. 25.—With all due deference to the Jersey Lily, we think the most interesting person who has arrived on Broadway this week is "The Sultan of Sulu," in the person of Frank Moulan, who has taken Wallack's theatre by storm. This old co-favorite of the Castle Square opera company, with Raymond Hitchcock, a recipient of similar ovations here last year as King Dodo, once before used to delight New Yorkers in the old red letter days of the American theatre. His Ki-Ram, the Mohammedan polygamist, who rules the island of Sulu is delightful, and Moulan is continually funny—in fact, he reeks of fun. "The Sultan of Sulu" is a comic opera version of the Lilliputian ruler, whose submission formed a comic episode at our foreign office during the Philippine insurrection. Mr. Ade has contrived, by humorous device and many an ingenious novelty, a play which, with the light-humored satire and clever interpretation, is a lively winner.

Everyone seems to be well pleased with "Heidelberg," Aubrey Boucicault's play at the Princess theatre. To the college element it is a great attraction, as shown by the fact that a letter has recently been received by the Shuberts suggesting that if the Hasty Pudding club of Harvard could produce "Heidelberg" at Cambridge, the seat of the university, and in Boston, for a few performances, it would be a great stroke of enterprise, and would no doubt redound largely to the benefit of all parties. "Heidelberg" appeals in particularly strong fashion to students, because of its interesting pictures of student life in Germany and the most important seats of learning in continental Europe, therefore it has occurred to these bright young men of two of the foremost colleges of America that "Heidelberg" would be just the play for them to produce at their annual spring performances.

"Audrey" yields place, at the Madison Square theatre, to "Gretna Green," a romantic comedy by Grace Livingston Furniss, in which Elizabeth Tyree makes her first appearance as a full-fledged star.

Enormous audiences continue to be gratified by "Ninety and Nine," at the Academy of Music.

At the American theatre, "The Christian" is the present week's attraction.

At the Columbia, in Brooklyn, "La

Tosca" is admirably presented.

Mabelle Gilman has taken her "Mocking Bird" to the Amphion theatre, Brooklyn, and Charles Frohman presents at the Bijou "The Bird in the Cage," by Clyde Fitch. The natural sequence of this ornithological series would be "The Hot Bird and the Cold Bottle."

Klaw & Erlanger will present "Mr. Bluebeard," the Drury Lane spectacle that succeeded "The Sleeping Beauty and the Beast," at the Theatre Royal in London last year, at the Knickerbocker theatre, Monday evening, January 19th. This is the biggest musical production ever presented in this country, and employs an extraordinary large company. Dan McAvoy plays Mr. Bluebeard, Eddie Foy appears as Sister Ann, Adele Rafter as Selim, the principal boy role, Georgia Calne, Ima Dasher, from Chicago, and Florence Parker as Fatima. Klaw & Erlanger have brought to this country all the scenery, costumes and effects used in the original production,

as they did for "The Sleeping Beauty and the Beast," which made such a notable hit in New York last season, but the book and music will be original. John J. McNally, who adapted "The Beauty and the Beast" book to the American stage, and Frederick Solomon, who wrote the score for it, have been at work on the new libretto and music for several months.

At the Belasco theatre "The Darling of the Gods," David Belasco's and John Luther Long's powerful drama of Old Japan, with Blanche Bates in the stellar role, enters its fourth week with scarcely a seat to be had for the next fortnight. It is necessary to secure places well in advance.

The Whitney opera company, in the new spectacular military opera, "When Johnny Comes Marching Home," is attracting immense audiences to the New York theatre. This piece is an innovation in amusement enterprise and a great novelty. It tells a most interesting story of the civil war in lyrics and bright melody, and may, perhaps, be most fittingly described as a "Shenandoah," or "Held By the Enemy," presented as an opera. It is presented in three acts, the scenes representing the headquarters of Gen. Allen, of the Union army, during a dance given the Federal officers by confederate belles, a plantation on the Mississippi, and an advance post of the Union army at the time of the declaration of peace between the north and the south. The cast represents a large selection of the best known lyrical artists on the American stage.

Charles Frohman's latest New York production, "The Girl With the Green Eyes," at the Savoy theatre, seems to have begun a prosperous career. In it Clara Bloodgood comes before the public for the first time in a conspicuous role. The piece deals with a young wife who is on her honeymoon, and it gives Miss Bloodgood an opportunity not only to show what a bride may be in the happiest moments of the first few months of her marriage, but also to show how the green-eyed monster may lead her a desperate dance, even when the provocation is of the slightest sort possible.

Mrs. Langtry's new social drama, "The Cross Ways," tells the story of the Duchess of Keensbury's marriage. Mrs. Langtry plays the part of the Duchess to a man much older than herself, who becomes suspicious and jealous of her. In order to punish her husband she pretends to become interested in Sir Charles Croffte, who succeeds in leading her into several perilous situations. The flirtation grows upon the duchess, and she is on the point of accepting Sir Charles seriously, when her brother, Lord Scarlett, seeks her aid in obtaining her husband's consent to his marriage with his ward, Muriel. The happiness of this young couple awakens her to a sense of her position, and she rejects Sir Charles' advances. The latter's finer qualities are finally developed, and the duchess soon becomes reconciled to her marriage and learns to love the man she had married only for the sake of others.

Klaw & Erlanger have scored a big

hit at Daly's theatre with "The Billionaire," and Jerome Sykes, with his western breeziness, comes like a whiff of fresh clover to the patchouli-laden atmosphere of Broadway. It is a perfect maelstrom of comic incidents and fascinating melo-ds from start to finish. The great feature of this production is the theatre scenes in the second act, in which all the foibles of famous "first-nighters" and a first-night audience come in for very pointed satire. The scene showing the auditorium of a theatre is the most realistic presented on the stage in many years. When the curtain rises on this part of the performance the illusion is so perfect that the audience seems to be looking into another fully equipped theatre, complete in every detail of stage, scenery, boxes, aisles and seats crowded with mimic spectators. This scene and its incidental satire and burlesque of familiar sights of a metropolitan first-night is very enthusiastically appreciated for its remarkable novelty.

Julia Marlowe continues to command large audiences at the Criterion in the dramatization of George W. Cable's "The Cavalier." The delicious atmosphere of southern scenes and the clever depiction of southern characters which have made the author's books so popular is exactly reproduced on the stage and Miss Marlowe has a part particularly well suited to her temperament.

At the Herald Square Mansfield crowds the house nightly and will do so until his departure.

Another notable Shakesperian revival holds the boards at the Garden, where Sothern is appearing in Hamlet, much to the delight of critical audiences.

The Keith bill for the coming week has for its headline act "The Two Juliets," a one act comedy sketch played by Leona Merville, Marion Elmore and Sidney Booth. All three of these people scored successes in the legitimate drama before venturing into vaudeville. Miss Merville and Miss Elmore are old favorites with theatre goers and Mr. Booth, while he has done much good work still remains best known as the nephew of the great Edwin. The plot of this sketch depends upon the striking resemblance between the two women, Miss Elmore and Miss Merville resembling each other so closely that their best friends are often puzzled to know which is which.

The Eden musee always has a list of good attractions but during the month of January they will excel. De Kolta has been re-engaged and each evening will present an exhibition of mysteries that is startling, to say the least, and which marks him as the greatest magician of the day. During the three months he has been at the musee, the large winter garden has been crowded at each exhibition. Thousands of visitors have watched his marvellous feats solely to try and determine how they were accomplished, but so far not a single explanation has been given that in any way explains them and even clever magicians who have been present shrug their shoulders and say it is astonishing.

HERBERT E. CLAMP.

RELIGIOUS PLAY A GREAT SUCCESS.



In staging Mary of Magdala, Minnie Maddern Fiske, the famous actress manager, was taking a step which critics and brother managers pronounced as daring. The now famous play is, however, still running in New York to crowded houses. Mrs. Fiske's experiment has overwhelmingly proved that the public likes a sacred theme.