

NEWS OF THE THEATERS

NEW YORK, March 7.—The past week has been prolific of new plays at the metropolitan theatres.

At the Criterion "The Cavalier" has been succeeded by Geo. Lederer's production, "The Jewel of Asia."

"The Jewel of Asia" is a modern musical comedy in two acts. The story contains a misunderstanding arising from the similarity in names of a picture painted by one Pierre, a poor artist in both senses, and for which his sweetheart Mimi has been posing, and an alleged favorite wife of Simoon Pasha,

BLANCHE RING AS "A JEWEL"



Blanch Ring appears in the title roll of "The Jewel of Asia." In order to take this part she has been obliged to postpone her starring tour until next May. She will then make her stellar debut at the Knickerbocker, New York, under the management of George W. Lederer.

the chief of the police of the sultan of Turkey. Both by comic opera license are known as "The Jewel of Asia." The complications arising from the mixture may readily be imagined. There is another sort of a parallel backbone running through the piece in the efforts of Pierre to make himself out a hero in the eyes of Mimi, whose eyes, to his disgust, are always looking elsewhere just

as he has performed the alleged deed of heroism.

The play offers James T. Powers, as the star, an excellent opportunity of which he makes the most, the character of Pierre, the impecunious artist, sulting him admirably. The chorus, like that of all Lederer productions, is above the average in point of attractiveness.

Miss Marlowe will play "The Cavalier" for a week in Brooklyn and a week in Harlem, and then take it on a tour of the principal cities that will last until May and end in Chicago.

Tuesday evening brought the opening of the much talked of Tolstoi play, "The Resurrection" at the Victoria, the first production of the play in America, made by Oscar Hammerstein and Wagenhals and Kemper.

The central figure in the play is that of Maslova, played by Miss Blanche Walsh.

The plot of the play rehearses a tragic, heartrending story, which because it will apply in its commonplace outlines to every race and every country is robbed of much of its horror. The story runs briefly as follows:

Prince Dimitri, a young officer in the Russian army, while on a visit to two maiden aunts at their chateau, betrays Katusha, a young woman, half servant and half companion to his relatives, whom he had known three years before when as boy and girl they had formed an innocent attachment for each other.

The incident is forgotten until years after Dimitri finds Katusha as Maslova, a woman of ill-repute condemned to penal servitude in Siberia. Conscience stricken he follows her thither and after many strange experiences effects her moral "resurrection."

The play is handsomely staged and is attracting much attention.

"The Bird in the Cage" at the Bijou has been succeeded by Marie Cahill in "Nancy Brown."

At the New York theatre a decided novelty is introduced in the shape of a musical comedy "In Dahomey," presented by the colored troupe headed by Williams and Walker. These two colored comedians, who are introduced to a Broadway audience for the first time by Hurtig and Seamon, have made a great hit on the road and are booked for a long run at the New York. Large audiences have made the first night's performances notable and the colored invasion seems likely to prove a paying investment.

Jerome Sykes, as "John Doe," in Klaw & Erlanger's spectacular production of the new farce, "The Billionaire," at Daly's theatre, is scoring the record of years at this house. "John Doe" is the best part Jerome Sykes has ever had and he has taken full advantage of its opportunity to increase his reputation as a comedian, which has always been of the best since he made his debut as star

four years ago. The theatre scenes in the second act are the talk of New York.

Fraulein Else Haerting, the premiere of the Grigolatis flying ballet in "Mr. Blue Beard" at the Knickerbocker theatre, is the most talked about person on the New York stage at the present time. Miss Haerting is the very beautiful, splendidly formed woman who does the

Triumph of the Magic Fan," at the end of the second act in this marvelously attractive performance. She takes part in the ballet, performing remarkably graceful evolutions through the air with her six assistants. At the end of the ballet of the fan she comes on the stage as if in response to an encore. Posing gracefully in acknowledgement of the applause she raises her hands, holding large bunches of carnation pinks, and, before the audience realizes it, is sailing over their heads to the upper balcony, sixty feet from the footlights. She does not alight, but circles in the air and returns to the stage like a bird on the wing. Again she repeats this feat amid enthusiastic cheers.

Having passed its 300th performance at the Casino, "A Chinese Honeymoon" is still setting the pace for music-mad Broadway. Although twelve of the most popular New York theatres have musical comedies or comic operas as their attractions, and although "A Chinese Honeymoon" is "the daddy of them all" with respect to consecutive performances on Broadway, it has lost none of its popularity or drawing power. The past week, the fortieth of its successive triumph at the Casino, excelled even the receipts record for the house established by this same company last Thanksgiving week.

The great popularity of DeWolf Hopper was never better demonstrated than in the succession of crowded houses which are nightly in attendance at the Herald Square theatre, where the effervescent comedian is appealing to all, in his magnificent interpretation of the difficult role of Dickens' famous hero of fiction, "Mr. Pickwick." The company throughout is excellent and some of the members have made distinct hits in the various roles which have been assigned to them. Digby Bell is notably funny as Sam Weller, and gives a striking portrait of Cruikshank's famous drawing, while the other roles are filled in an exceedingly successful way.

"The Girl with the Green Eyes," with Clara Bloodgood as the jealous bride whose tantrums are so delightfully set forth by Clyde Fitch in the four acts of his novel and charming play, is moving along successfully at the Savoy theatre toward its seventy-fifth performance, which it will celebrate with handsome souvenirs.

"The Unforeseen," which holds the record for the most successful play ever produced by the stock company at the Empire theatre, has entered upon its second month. The performances attract audiences which in point of exclusiveness and dress outrank all other assemblages to be found in New York theatres.

The opportunities to see "If I Were King" at the Garden are limited, as Mr. Sothern will probably appear as Ham-

COMIC OPERA STAR



Marie Cahill has fully established her right to enter the firmament of theatrical stars by her clever work in "Nancy Brown," now playing at the Bijou, New York. Both the dainty musical comedy and the new stars are pronounced big successes by the Metropolitan critics.

flying act, distributing natural flowers over the heads of the audience at the conclusion of the great ballet, "The

IS SULTAN'S SUBMISSION ONLY A WILY MOVE?



MAHMOND PACHA.

ABDUL HAMID II.

PRINCE FERDINAND, of Bulgaria.

EDEM PACHA.

European diplomats refuse to believe that the Balkan war cloud is dispelled by the Sultan's acceptance of the terms laid down by the powers regarding Macedonia. In Vienna it is declared that the compliance of the Porte is only a move to gain time and that a tremendous European upheaval is still more than a possibility. The above halftones show the Sultan of Turkey, his opponent Prince Ferdinand of Bulgaria, and the two generals of the Sultan's imperial