

PLAYS and PLAYERS of the WEEK

"THE ETERNAL CITY" AT THE METROPOLITAN.

Strong, impassioned drama, in which the fundamental human emotions are said to work in a complex manner and with great intensity, comes to the Metropolitan opera house this week. "The

handsome, possessing additional interest in that they represent actual places in Rome, several of which have been famous in ancient, mediæval and modern times. This applies especially to the gardens of the Vatican, St. Peter's cathedral, the Coliseum and Castle St. Angelo. The scenes were sketched

the attraction at the Metropolitan tonight.

Frank Pixley and Gustave Luders had but one object in writing "The Burgomaster." Pixley wrote words that made the public laugh. Luders wrote music to set the feet a-dancing and to make one whistle.

HOWARD MORGAN AND SARAH TRUAX



In a Scene From Hall Caine's Drama "The Eternal City" at the Metropolitan This Week.

"The Eternal City," by Hall Caine, with a musical setting by Mascagni, composer of "Cavalleria Rusticana," is the play. Edward Morgan, who won his histrionic spurs in that earlier Caine drama, "The Christian," is the star, and Sarah Truax, well known here as a talented young actress of varied accomplishments, is the leading woman. "The Eternal City," as it will be seen tomorrow night, is founded on Mr. Caine's widely read novel of the same title, but, strictly speaking, it is not a dramatization. That term more nearly applies to the version used at His Majesty's theater, London, by Beer-bohm Tree, for in that play the author adhered strictly to the story as sold in printed form. For American purposes, Mr. Caine changed his plot in two essentials. One was in representing his heroine, Donna Roma Valonna, as a good woman unjustly accused, instead of as a wanton. The other was in not having her die at the final curtain, but leaving the certainty upon the minds of the audience that she and David Rossi would "live happily ever afterward." In the book and in the play, as presented by Mr. Tree, Roma is made the favorite of her guardian, Baron Bonelli, the prime minister of Italy. When she

from the originals, save indeed those of the gardens of the Vatican, which is an enlarged copy of the mosaic presented to President Roosevelt by Pope Leo XIII. a year before the latter's death. By some who have not read the novel—and they are few—the idea is held that "The Eternal City" has a religious significance, and that in the introduction of a pope as a character Mr. Caine had some historical pontiff in view. A few went so far as to say that Leo was intended. These suppositions are not correct. The pope and his church are but incidental to the love story. To avoid the charge of being personal, the author laid his scenes in the Rome of the future, but this did not keep him from being misunderstood. Mascagni's music is an important factor in the production. The composer of "Rustic Chivalry" wrote an overture, a new intermezzo, two marches, several chorals and a mass of incidental harmonies as an accompaniment to certain portions of the dialogue. The average incidental music is nerve-racking and mood-destroying. It should be a relief to hear melodies which intensify the atmosphere instead of destroy the illusion. The cast is of such personnel that

The company this year includes such well-known people as Ruth White, in her original role of "Willie," Oscar L. Figman, as the Burgomaster; Thomas Ricketts, William Riley Hatch, Charles Sharp, R. J. Moye, George McKissock, Helen Dexter, Harriet Sheldon, Louise Brackett and Josephine Ditt. Half a dozen new songs have been introduced into the piece this season, and one of them, entitled "Mile. New York," is said to be a hit.

EUGENIE BLAIR AT THE GRAND.

Miss Eugenie Blair will appear at the Grand opera house for one week, commencing tonight, in two world-famous plays, "Zaza" and "Magda." High praise has been bestowed upon Miss Blair throughout the country for her portrayal of "Zaza," which she plays here Sunday, Monday, Tuesday, Saturday nights and Saturday matinee. Manager Gressitt has, it is said, surrounded Miss Blair with a capable company, and it is announced that the scenery used last season has been replaced by more sumptuous stage settings. "Zaza" is an impulsive person given to extreme in all that she does, and

company are: Misses Gertrude Stanley, Eleanor Scott, Estelle, Anna Garland, Edith Clinton and Lottie Linnie Gee, and Messrs. Fairfax Gifford and Steve Logan.

THE STAR.

Frank B. Carr's Thoroughbred Burlesquers will be this week's attraction at the Star, beginning with a matinee this afternoon. The performance consists of three separate numbers, opening with a funny burlesque entitled "Famale Model Flats," showing the full strength of the company.

The olio that follows consists of such capable performers as Miss Blanche Washburn and Miss Josie Flynn, the animated two; Kennedy and Evans, the gay cavaliers of Irish wit; peerless Mile. La Tosca, the contortionist; Russell and O'Neil, eccentric comedy sketch artists, and "The Circus Pony Ballet," by Mile. Herman, introducing Misses Ashton, Maitland, Murray and Vedder, Tony Kennedy as ringmaster and Ted Evans as clown.

The entire performance concludes with the farce, "The Thoroughbreds," presenting a series of sensations and mechanical effects.

WRITES TOO MANY PLAYS.

We have no sticks to throw at Mr. Fitch, says the Chicago Inter Ocean. We have enjoyed his plays quite as much as the next person, and consider him a chubby little wonder in the matter of graceful dialogue and odd situations, but if we could feel that we had even a small part in inducing him to let go the handle of his grist mill, and following the plan of Brother Pinero, across the water, bring out a play once in two years, or even one play a year, that had been given his best thought, the benefit of his ripened experience, his instinctive talent in dramatic contrasts, and his practical knowledge of stage technique, we should not feel that we had worked and written in vain. Clyde Fitch has been too thinly spread, as a matter of truth. None of his plays is wholly bad. The basis is frequently strong. The ideas are

three plays she is to give there will form her repertory while at the Criterion theater, in New York, previous to her starring tour with E. H. Sothern.

COMING ATTRACTIONS.

The big musical comedy success that had such a long and successful run in Chicago last summer, "The Tenderfoot," with Richard Carle in the leading role and a company of seventy-five people, will appear at the Metropolitan opera house for an engagement of one week beginning Sunday, Nov. 1. . . .

Lew Dockstader's Minstrels will appear at the Metropolitan opera house, Nov. 12, 13, 14, and Manager Scott announces that it will be the biggest and best minstrel show that has been presented here in twenty years. . . .

The big musical comedy success of last season, "The Prince of Pilsen," under the direction of Henry W. Savage, will appear at the Metropolitan for four nights beginning Nov. 8. "The Prince of Pilsen" was one of the biggest hits seen at the Metropolitan last season.

F. C. Whitney will bring to the Metropolitan the latter part of November his popular comic opera, "Dolly Varden," with Miss Lulu Glaser in the title role, supported by a large and excellent company. "Dolly Varden" was one of the biggest successes in New York last season, and is considered the best comic opera that has been produced for the past decade.

James A. Herne's "Shore Acres" will be the attraction at the Grand following the engagement of Eugenie Blair. The company engaged for the interpretation of the play this season is sure to please. James T. Galloway is still playing Uncle Nat and Mr. Atkins Lawrence is the Martin Berry. Miss Chellis Winter will appear as Helen and Miss May McCabe as Ann Berry. The entire production is under the direction of Mrs. James Herne.

B. C. Whitney's production of Rice's "Show Girl" or "The Magic Cap," a musical comedy in two acts, which will be seen at the Grand shortly is said to be a conglomeration of pretty girls, gorgeous scenery, glittering costumes and catchy music. The cast is headed by Stella Mayhew. . . .

The war of the Irish against the green whiskers and ludicrous countenances has had its effect on "McFadden's Row of

EUGENIE BLAIR



Who Will Play Zaza and Magda at the Grand This Week.

generally new and intelligently treated. But they are like a bouquet of buds that never opens. They go so far and then they wilt. Those plays of serious theme that he has written invariably suggest that they might have been plays and even great plays—if, if what? If they had been studied out with more care. If they had not been permitted to kill the interest with the

Flats" that is coming to the Grand. In seasons gone by the show was full of red and green whiskers, blossoming noses and stinky clay pipes, but this season all this is cut out. "The Chaperons," one of the prettiest of the modern musical comedies, is booked to appear at the Grand shortly. . . .

Joseph Hart and Carrie De Mar are booked for an engagement at the Grand soon in a musical melange entitled "Foxy Grandpa." . . .

The popular actor, Walker Whiteside, will appear at the Metropolitan the latter part of November, presenting his new comedy success, "We Are King."

DRAMATIC GOSSIP.

Large audiences are enjoying the rural drama, "Quincy Adams Sawyer," which is playing its fourth week of a five weeks.

SADIE VEDDER.

With the Thoroughbreds, at the Star Theater.



engagement at the Boston theater, Boston. This play is one of the most popular rural plays on the boards. The production is said to be more complete than ever this season, with new and elaborate scenery and a cast fully adequate to the demands of the character impersonations.

MISS MARLOWE'S NEW PLAYS.

Julia Marlowe, who begins a four weeks' engagement at Powers theater, Chicago, tomorrow night, will present, in addition to Esmond's "Fools of Nature," another Esmond play, "Cristerson's Way," and also the Paris Gymnase success, "Yvette." Charles Frohman is reported to have had this latter play in his possession for some time, but would not produce it until he could have Miss Marlowe for the title part. He has just arranged with her manager, and the

AMUSEMENTS.

METROPOLITAN L. N. SCOTT, Lessee and Manager.

TO-NIGHT—ONLY—TO-NIGHT

The Burgomaster

PIXLEY & LUDERS' GREATEST COMEDY OF MUSIC

WITH

RUTH WHITE, OSCAR L. FIGMAN,

And the Famous Original Cast Including

THOMAS RICKETTS, WM. RILEY HATCH, CHARLES SHARP
R. J. MOYE, HELEN DEXTER, HARRIET SHELDON,
LOUISE BRACKETT, JOSEPHINE DITT.

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In Hall Caine's Latest Master Work

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Cast Includes Fred'k De Belleville, W. E. Bonney, W. V. Ranous, W. H. Sadler, Maude Warlow

THE ETERNAL CITY

W. H. Bartholemew, Barton Hearn, Warner Oland

Jefferson Lloyd, W. C. Deusing, Malcom Barrett

With Special Musical Setting by

MASCAGNI Composer of "Cavalleria Rusticana"

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Edmund Stanley, Henry Norman, Chas. Wayne, Wm. B. Rock, Dan'l Moyles, H. L. Austin, Grace Cameron, Agnes Paul, Ethel Johnson, Anna Conley, Hortense Mazorette, Louise Gardner, Etc., and

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ZAZA

David Calasco's Great Play.

Wednesday Matinee and Night

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Sudermann's Masterpiece

MAGDA

Same Version as Used by Duse and Berahardt.

WEEK OF NOV. 1

JAS. A. HERNE'S GREAT PLAY

SHORE ACRES

in which the play abounds. The production will be seen here in December at the Metropolitan opera house.

Grace Van Studdford's new piece, "The Red Feather," which is sumptuously mounted and handled by Florenz Ziegfeld's company, is credited by the Baltimore specialist as being an attractive vehicle for the star and the company. The book is by Charles Klein, with lyrics by Charles Emerson Cook, while Reginald De Koven supplies the score.

Ruth Holt is to be leading woman for Aubrey Boucault in "Capt. Charlie." She has been engaged with Beatrice Morgan for the two most important feminine roles in the play. Mr. Boucault began rehearsals last week at the Princess theater, New York. There is a mob scene in the third act which shows a ballroom on the eve of the battle of Waterloo.

For the first time in fifteen years Creston Clark, nephew of Edwin Booth, has decided not to be a star, and has signed a contract to appear as the leading man

with James O'Neill when the latter produces "The Adventures of Brigadier Gerard."

Additional Dramatic on Page Twenty-six.

THE SHOW GIRLS.



Beauties of the Burgomaster at the Metropolitan Tonight.

and Rossi begin to love each other, the author, for sake of proprieties, lets Roma begin showing symptoms of an illness which takes on a fatal tendency as the final words approach—a gloomy finish which acted as a deterrent upon the golden flow at the box office abroad. Doubtless actuated by pecuniary reasons, Mr. Caine shifted his ground for the United States. His wisdom has been rewarded, for last year "The Eternal City" was one of the most discussed and widely patronized plays in the East. It is now being presented west of the Alleghenies for the first time. The production to be seen here is almost identical with that which ran for five months at the Victoria theater, New York, last season. The eight scenes are said to be massive and

excellent performances may be expected. Supporting Mr. Morgan and Miss Truax are Frederick de Belleville, an actor in whom masculinity and subtlety are the keynotes; Frank C. Bangs, who plays the pope; W. E. Bonney, Henry Harmon, W. V. Ranous, W. H. Sadler, Jefferson Lloyd, William Eville, Frank Bixby, Maude Warlow and a score of others. Owing to the length of the performances the Mascagni overture, played by an enlarged orchestra, will begin at 8 o'clock precisely.

"THE BURGOMASTER" AT THE METROPOLITAN.

Pixley and Luders' musical comedy success, "The Burgomaster," will be

Miss Blair meets the requirements of the character part admirably. In addition to "Zaza," Miss Blair will on Wednesday, Thursday, Friday nights and Wednesday matinee, present Sudermann's celebrated play, "Magda," playing the title role. This play was made famous by Bernhardt and Duse, and was last season played by Mrs. Patrick Campbell in America.

Miss Blair has a supporting company this season, which includes Maurice Wilkinson, whose work with Mary Shaw in "Ghosts," last season, is well remembered by the theater-goers of this city; Miss Harriet Ross, Katherine de Barry, Harry C. Brown as Cascart, Frederick Ellis Duff as Due de Brissac, Leopold Labe as Rigault, and Miss Lucia F. Huxford as Nathalie. Other well-known players in the

impression that they were hurriedly finished and thrown out upon the stage that an order might be filled on time or a clamoring star given his or her quietus, if only temporary.

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