

In the World of Drama

FRANK DANIELS AT THE METROPOLITAN

Frank Daniels, under the management of Charles B. Dillingham, will be seen tonight at the Metropolitan opera house in the successful two-act musical comedy, "The Office Boy." The engagement will be for four nights only. There will be no matinee. From reports that have reached here it is safe to say that this is perhaps the best vehicle that has yet been provided for the display of the comic abilities of this star.

"The Office Boy" played at the Victoria theater, New York, for several months during the early part of last winter, where it was one of the few successes of the year. Later it was seen for extended engagements in Boston, Philadelphia and Chicago. It began its second season at St. Louis, where it was an important world's fair attraction, and has since made an extended visit to the Pacific coast. The libretto is by the prolific writer, Harry B. Smith, and the music is by that tuneful composer, Ludwig Engländer. The scenery, which is described as artistic and natural, but not glittering or garish, is from the brushes of those clever artists, Emons and Unit and Joseph Physloc. It represents in the first act, the offices of a firm of well known divorce lawyers in New York, and in the second act the grounds of a country villa, in connection with which is a private race course.

The story of the play shows the

dance of witty dialogue, smart repartee and very amusing incidental action. Other characters have been allotted to Sallie Fisher, who plays the office boy's sweetheart; Clara Belle Jerome, who represents a dashing French actress; and Violet Halls, who enacts the role of a fiery and jealous Cuban senorita. The male cast is also said to have been well taken care of.

"BY RIGHT OF SWORD" AT THE GRAND

Ralph Stuart's production of "By Right of Sword" comes to the Grand opera house for one week, beginning this afternoon. A likeness without being a resemblance indicative of imitation is sure to be noted between it and Sardou's celebrated "Diplomacy." The atmosphere of both pieces is the same, and Russian manners, Russian intrigue, Russian secret societies furnish the backbone of the piece. But in the modern play we see the brisk and easy manners of a well to do American against the severe etiquette of Russian military society.

The hero of "By Right of Sword" goes to Russia boldly declaring his intention to look for trouble. He finds it on the very threshold. A likeness between him and the brother of the heroine, Olga, is for stage purposes sufficient to permit him to assume the character and challenge her personators. At the same time he is compelled to assume all the debts Olga's

brother owes to society, and among his burdens is a woman, the wife of an important St. Petersburg functionary, between whom and the absent brother tender relations have existed.

In a word, by becoming for the nonce a true Russian, this young American brings into the most amusing contrast the different points of view held by the two nations—the United States and Russia. This contrast makes perfectly natural comedy scenes, while the next moment they are apt to be thrilled by the dangers into which he is led by his chivalrous protection of Olga.

The play gives a better idea of the volcano on which Russian officials live and seem to thrive. The action reaches a climax in an attempted assassination of the czar, and in this scene the devotion of fanatics to the idea of regicide is portrayed in no revolting way. How the hero saves the czar incidentally to his attempted rescue of Olga, how the villain turns the accusation of treason upon him, and how both maid and man are finally saved and brought into each other's arms, needs more than a brief outline to tell, requiring in fact all the resources of the playwright's art.

"By Right of Sword" is said to be deftly and compactly written, its action is never confused and the characters stand out like life.

THE STAR

Al Reeves' company will be this week's attraction at the Star, opening with a matinee today. Among the artists are Andy Lewis, song writer and burlesque producer, in a skit with a capable company of players; special engagement of the burlesquer, Miss Louise Auber; first appearance of the vaudeville duo, Devine and Wolley, two girls who are pretty and can sing and dance; Thatcher and Williams; Cherry and Bates; California's coon shouter, Miss Leah Roy; the Newell sisters; Dan Gallagher and banjo king, Al Reeves, equipped with new songs and funny sayings.

Miss Nellie Emerson, Miss Annette Meek, Miss Mae Grenier, Miss Vergie Melville, Miss Grace Savalaw, Miss Florence Flay, Miss Lizzie Stewart, Miss Eva Maustellow, Miss Daisy Gallagher, Miss Maude de Lisle, Miss Eva Armstrong, Miss Fay Devello, Miss Jane Parker, Miss Ollie Cordan and Miss Margie Hilton complete the list.

The production comes with new scenery, electrical effects and wardrobe, introducing two new burlesques, "O'Shannese's Troubles" and the Broadway success "Wiri-I Fun." A special ladies' matinee will be given Friday.

"THE WIZARD OF OZ" AT THE METROPOLITAN

After an absence of two years that picturesque admixture of music and merriment, pretty girls and funny men, dazzling lights and picturesque scenery designated as "The Wizard of Oz" will make its reappearance at the Metropolitan the latter half of this week, beginning Thursday night.

The Wizard returns with the prestige of a long and prosperous New York engagement, a distinction it did not enjoy upon its first engagement in this city. It is to be assumed that like most unusual extravaganzas, it has been subjected to alterations, additions and improvements, during its career in the metropolises and other large cities.

Its spectacular merits were noteworthy, however, from the start. The most striking feature in that respect is the opening scene which represents the passing of a terrific cyclone over the prairies of Kansas. This whirlwind catches up the dramatic personae

engaged in bucolic vocations in the harvest fields and transplants them 12,000 miles away in the picturesque dominions of the Land of Oz. Then there is the remarkable transformation scene, showing the field of blushing poppies that are withered and blighted by the snow storm. The skillful and ingenious working of the light effects produces an astonishing illusion.

The Tin Woodman and the Scarecrow, the Comical Lion and the skittish Cow still furnish the fun, and Little Dorothy sings and dances in the same coquettish fashion.

KELLAR, THE MAGICIAN

Magician Kellar, whose forthcoming engagement at the Grand Thanksgiving week, following the engagement of Ralph Stuart, is announced, never claims to do impossible things, but when you see some of his new illusions you will be ready to believe almost anything you hear about him. In one of them he has, apparently, succeeded in suspending the law of gravitation, and causes whatever he touches to lose its weight and float about, or remain stationary in the air, wherever he wills it. He places a plank in the air horizontally, and it stays there. Then he hypnotizes a young lady and places her in a reclining position upon the plank and both remain. The effect is startling, for the audience has previously been thoroughly convinced that he has had to resort to no such amateur subterfuges as wires, mirrors or the like, to attain the result. In Oriental magic and illusionary work Kellar will this season present a dozen marvelous new illusions, each of which is, apparently, more inexplicable than its predecessor. Yet he tells you plainly that everything he does is the result of trickery pure and simple.

"THE BILLIONAIRE"

Messrs. Klaw & Erlanger announce the production of Harry B. Smith and Gus Kerker's spectacular musical comedy, "The Billionaire," at the Metropolitan next Sunday night, with Thomas Q. Seabrooke at the head of the organization. This will be the first presentation of "The Billionaire" in this city. The book was written by Harry B. Smith and the music is by Gustav Kerker.

Among those who will support Mr. Seabrooke will be Diamond Donner, Josie Intropidi, Helen Dexter, Lois Ewell, Vestal Stanton, Helen Carpenter, Ethel Intropidi, Bessie Kinsella, Pauline Harrie, Harry Macdonough, Tony Hart, Walter Percival, A. Seymour Brown, Frederic Scott, John Stepping, Charles Holton, James Grant and Abraham Friedland.

The story is novel and introduces John Doe, the billionaire, who is at times greatly inconvenienced in trying to dispose of his enormous income. However, at last he finally finds an opportunity in the person of Pansy Good, a beautiful Western girl, who is in Paris taking music lessons and who has just been requested to leave her hotel on account of the non-payment of her bill. The billionaire starts in by buying the hotel for her and in the end takes her and a party of friends to New York, buys a theater, writes a play and makes her a star, and in this way is able to dispose of not a few of his greenbacks.

There will be a chorus of sixty. A special feature will be the orchestra, under the direction of A. M. Langstaff.

COMING ATTRACTIONS

Lieber & Co. will present another one of their big successes at the Metropolitan opera house for an engagement of three nights and two matinees, beginning with a matinee

THE THREE GRACES



With Frank Daniels in "The Office Boy" at the Metropolitan Tonight

MISS LOUISE AUBER



With Al Reeves at the Star This Week

SCENE FROM "BY RIGHT OF SWORD"



Melodrama in Which Ralph Stuart Plays Leading Role at the Grand

CHARACTERS IN "WIZARD OF OZ"

At the Metropolitan Thursday Night



THE SCARECROW



TRIXIE



MAY TAYLOR



MILDRED ELAINE



THE TIN MAN

Thanksgiving day, "The Eternal City" was seen here last season and much admired.

Esra Kendall, who is now playing at the Grand opera house, Chicago, will appear at the Metropolitan opera house, this city, during the last days of November, presenting his latest vehicle, "Weather Beaten Benson."

Walker Whiteside, a great local favorite, will play his annual engagement at the Metropolitan opera house the first three days in December, presenting his latest effort, "David Garrick's Love."

The popular comedienne, Miss Eva Tanguay, who will be well remembered for her appearance here in "The Chaperons," is being starred this year in a new musical comedy, entitled "The Sambo Girl," which was named after her successful song of the past three seasons. She will appear at the Metropolitan for an engagement of four nights, beginning Dec. 4.

Lieber & Co. will present at the Metropolitan opera house during the first part of December the big revival of "The Two Orphans" with an all-star cast. This production has tested the capacity of the theaters everywhere.

The delightful rural comedy that has already played two successful en-

METROPOLITAN L. N. SCOTT
Lessee & Manager
4 Nights Starting TONIGHT || NO MATINEE
CHAS. B. DILLINGHAM
Will Present America's Great Comic Opera Farceur

FRANK DANIELS

IN THE LAUGHING, MUSICAL, BEAUTY SHOW
THE OFFICE BOY

As Played 3 Months in New York and 1 Month Each in Boston, Philadelphia, Chicago.

ALL THE BIG SONG HITS
"I'm on the Water-Wagon Now"
"Plain Mammie O'Heely"
"I Never Had to Work"
"The Maiden's Heart"
"After-Office Hours"

Prices—25c, 50c, 75c, 1.00, 1.50.

3 NIGHTS, Starting THURSDAY, NOV. 17
SATURDAY MATINEE
Hamlin and Mitchell submit for your pleasure that masterpiece of stagecraft lore,
THE WIZARD OF OZ

Sumptuous and portentous. Large company—mostly girls—extravagantly costumed.

On account of length of performance curtain rises evenings at 8:00, matinee at 2:00.

Prices—Nights, 25c to \$1.50. Matinee, 25c to \$1.00.

Seat Sale Begins Tomorrow 9 a. m.

4 Nights, Commencing Sunday, November 20 || Matinee Wednesday

KLAW & ERLANGER Will Present
Thomas Q. Seabrooke COMPANY 100
In HARRY B. SMITH and GUS KERKER'S Musical Novelty
THE BILLIONAIRE

SEATS ON SALE THURSDAY MORNING.
November 24th—"The Eternal City."

GRAND Matinee Today AT 2:30 AND ALL THIS WEEK
JACOB LITZ, PROP. THE L. N. SCOTT, MGR.

EDW. THURNAER PRESENTS
MR.
Ralph Stuart
In the Season's Biggest Success
BY RIGHT OF SWORD

A Romantic Comedy-Drama by Mrs. Chas. Doremus Leonidas
Westervelt in Collaboration With A. W. Marchmont

GREAT PLAY CAST PRODUCTION
Presented Here Just as in New York City

Thanksgiving Week—Special Matinee Thanksgiving Day—The Mystic Marvel of Modern Magic
KELLAR

STAR ALL THIS WEEK
Prices 10 20 30 Cents

Al Reeves' BIG BEAUTY SHOW 10c
LADIES' MATINEE FRIDAYS Reserved Parquet Seats

HERBERT WITHERSPOON
IN SONG RECITAL
At Central Presbyterian Church, Tuesday Evening, Nov. 15.
Single Admission Tickets 50c; Reserved Seats 75c.
Tickets on sale at Dyer & Bro. Under auspices of Eleanor Miller School of Oratory.

James J. Corbett is coming to the Grand soon with a production of the comedy drama "Pals."

"The Curse of Drink," a melodrama, is among the Grand bookings. A big production and a good company are promised.

"When the Moon Shines," "Broadway in Dahomey," "A Rich Coon's Babe," and "Me Am de Minstrel Man" are a few of the very catchy songs sung by Messrs. Williams and Walker in their musical vehicle "In Dahomey" that is coming to the Grand this season.

DALY'S JOKE ON MAY IRWIN
May Irwin, who will be acting for us as a star next week, had her training in Daly's company where in the early days she was one of the liveliest and most comical chambermaids. Even then she was stout, but mere physical difficulties did not count with the strong willed manager. "Once," tells Mrs. Gilbert, "I remember, Miss Irwin in the character of an over-dropping maid, had to lean against the corridor side of a door and then fall headlong into the room when the door was suddenly opened. She did it half heartily, for it is very difficult to make a spirited tumble just at rehearsal, and the 'governor' was on his feet in a moment, showing her how it should be done. It must be like that," he said, picking himself up and dusting himself off. She looked him up and down—he was tall and slender, you know—and answered snuggly. 'I never could reach so far. I haven't the length, you know.' Then you must do it breath-wise," he retorted, and she had the good sense and the good fun to acknowledge that the joke was turned on her, for even then she was very stout."

YOUTH IS GOLDEN
Richard Golden, with Nat Goodwin, takes exception to an actor being called a veteran simply because he has been thirty or forty years on the stage. "I don't blame Goodwin for taking exception to the remarks of the Chicago scribe who, upon the occasion of Nat's forty-seventh birthday, called him a 'veteran,'" declares Golden. "In the actor's calling one never becomes a veteran; the real elixir of life is found in the excitement of first nights, new fields, travel and meeting the interesting people of the world. I would feel ashamed of any sixty-five-year-old actor who could not faithfully imper-