

DRAMATIC

"THE BILLIONAIRE" AT THE METROPOLITAN

"The Billionaire," a two-act musical comedy presented by Klaw and Erlanger's company, will be seen for the first time in this city at the Metropolitan tonight—also tomorrow, Tuesday and Wednesday evenings and Wednesday afternoon. The book of "The Billionaire" was written by Henry B. Smith and the music is by Gustav Kerker. The story of "The Billionaire" is a satire on a new type in American life, which will be readily recognized—the man possessing so much money that he has to resort to all sorts of expedients to get rid of it. The character of John Doe, the billionaire, will be played by Thomas Q. Seabrooke. Doe arrives in Nice in the first act from Monte Carlo, where he has broken the bank. He is preceded and followed by a retinue of servants, carrying money in bundles and bales. He immedi-

ately meets people who are desirous of aiding him in separating himself from his money, among them Mr. Peppercorn, his rival in Wall street, accompanied by his wife, two daughters and son. Mr. Peppercorn is a type of American business man who begrudges every moment given to pleasure. Mrs. Peppercorn is anxious to contract a marriage with the nobility for her two daughters, and as a consequence finds herself imposed upon by Baptiste, a hotel waiter; Tim Lafferty, a lightweight pugilist from America, who has come to Europe to show the superiority of fists over feet, and Achille Patispas, a savateur or foot boxer, each representing himself as the highest exemplification of the nobility of Europe. The two daughters do not take kindly to Mrs. Peppercorn's matrimonial plans, and fall in love with Lieut. Ladislav, a Hungarian officer, very much addicted to dueling. The comedy scenes developed by these characters are very interesting. Doe signals his advent into Nice by buying a hotel, just as Pansy Good, a young lady from Bird Center, Iowa, sent to Europe to have her voice cultivated, is ejected for non-payment of board. Doe reinstalls her in her apartments, and learning that she is ambitious to shine as a lyric star in America, proposes to her that he take her to New York, and that she make her debut at the new theater he is building as an additional means of spending money. She agrees to this plan and the locale of scene and the characters of the story are therefore very naturally transferred to New York. The theater scenes are said to be exceptional clever and amusing. The first shows the lobby of the theater, which leads into another scene, showing the theater itself, which is actually, as shown, a theater within a theater. All the weaknesses and amusing inci-

"THE ETERNAL CITY" AT THE METROPOLITAN

Owing to the requirements of the stage, the dramatist is usually driven to the necessity of overturning the novelist's plot and upsetting his scheme of construction. When the playwright has finished with the children of the author's fancy they can only with difficulty be recognized by their literary parent. When Hall Caine came to prepare for the stage his novel, "The Eternal City," which is to be seen at the Metropolitan next Thursday, he did not find it necessary to lay violent hands upon his story or the characters which figure in it. The tale was discovered to lend itself easily and readily to dramatic purposes. It was expected, of course, that Mr. Caine, who as the author of "The Christian" proved his ability at dramatic construction, would be able to compress into his play, "The Eternal

City," all the incidents of the story; it is more to the point that the author-dramatist has been able to construct a drama which satisfies the public's expectations and is worthy of the talents of such popular players as Edward Morgan, Janet Waldorf, Frederic de Belleville and Henry Harmon. By preserving Donna Roma's good name in the play Mr. Caine has gratified the public's oft expressed desire. That "live happily ever after" was the hope of every reader of the book, and to run counter to this desire when constructing the play, the dramatist wisely appreciated, would have been the source of disappointment to every spectator.

So, then, in the drama, there is no intimacy existing between the Baron Bonelli and Donna Roma, although the baron, in order to satisfy his own selfish intentions, would have it appear such was the case. In the play the fair Roma's good name remains unscathed and she is finally discovered safely enfolded in David's arms—thus transforming the finale of the tale—in the book a tragedy, in the drama a happy fruition of love's young dream. Mr. Morgan will present "The Eternal City" for three nights, with Thursday and Saturday matinees.

KELLAR AT THE GRAND

Two accomplished wizards, Kellar and Valadon, will appear at the Grand this week, commencing with a matinee today at 2:30.

the spokes of the burlesque wheel have been brightened this season, Managers Waldron & Woodhull declare they have got up the one which stands for the High Rollers company. The company is composed of several comedians, a number of clever vaudeville artists, and the chorus is made up of a score of attractive girls. The ensemble will be presented in two burlesques, which have been written for the company, and which, it is pronounced, are clean and devoid of every suggestion of coarseness or vulgarity.

During the action of the burlesque the vaudeville element will not be missing, and a clean and good musical numbers and specialties will be introduced. The straight vaudeville part of the entertainment embodied in the play will present the Mosher-Houghton-Mosher trio, three trick and fancy bicycle riders; Frey and Ferguson, a pair of funny Dutchmen; the Escher sisters, singers and dancers; Max Ritter, a clever cake walker and cobbler, and the three Hickmans, a trio of versatile character comedians. There will be matinees daily and a special ladies' matinee Friday.

EZRA KENDALL

Ezra Kendall, who will be seen at the Metropolitan next Sunday, plays an inventor of potato cake and bean bread in his new comedy, "Weather Beaten Benson," and all the Boston and Chicago critics agree that he has scored a greater personal triumph than that which he achieved in "The Vinegar Buyer" last season. Nobody can tell a funny story more effectively than Ezra Kendall, and his new comedy, "Weather Beaten Benson" is said to be rich in opportunities, all of which are improved.

SELMA HERMAN

The popular little actress, Selma Herman, will be seen at the Grand for the week following Kellar, in the latest domestic drama, "Wedded But No Wife," written by Maurice J. Fielding, author of "Ragged Hero," "Parted at the Altar" and "The Old Oaken Bucket." In his new play the author has endeavored to produce an emotional drama, minus the somewhat momentous "thriller." Miss Herman is supported by James G. Heenan, Joseph King, Edward A. McHugh, Oscar O'Shea, Fred Cooke, Claude Wood, Joseph De Mille, Jane Dore, Charlotte Smith and Wanda Carlisle.

COMING ATTRACTIONS

Walker Whiteside will be seen in a double bill during his engagement at the Metropolitan, Dec. 1, 2 and 3. The plays to be given are "Jewels of Fire" and "David Garrick's Love." The former is a one-act tragic story founded on a short story by that vivid French writer, Guy De Maupassant; the latter named play, an adaptation from a German dramatization of a romantic incident in the life of David Garrick, the most famous actor of his day in England. It is an entirely new version and was secured by Mr. Whiteside during his recent sojourn in London.

Miss Eva Tanguay, who is said to be meeting with all kinds of successes in her production of "Sambo Girl," is to be seen at the Metropolitan for four nights and matinee, beginning Sunday, Dec. 4. "The Sambo Girl," as the title suggests, is musical, and was furnished by Miss Tanguay by those comic opera builders, Messrs. Harry B. Smith and Gustav Kerker. Harry B. Smith will undoubtedly receive a cordial reception.

A. M. Palmer's revival of "The Two Orphans," with its wonderful cast of eminent players, begins its half-week engagement at the Metropolitan, Thursday, Dec. 8. No such assembly of acknowledged dramatic talent has ever before been gathered in one production here. Such artists as Clara Morris, James O'Neill, J. E. Dodson, Louis James, Mary W. Le Moyne, Grace George, Elita Proctor Otis, Jameson Lee Finney, William Beach, Sarah Truax and Bijou Fernandez are not often seen together in one play, but Manager Palmer's revival of the famous drama demanded just such a cast.

"York State Folks," one of the best of all the run-of-the-mill plays, comes to the Metropolitan, the middle of next month with the original cast which has helped to make the drama famous. Ray L. Joyce will be seen as Myron Cooper, the lovable and humorously inclined old organ builder; James Lackaye has the powerful role of the village boss, Simon Peter Martin, and all the others are seen in their original parts, including the three clever children and the quartette, which is heard but not seen.

Tim Murphy, who comes to the Metropolitan next month, has added two comedies to his repertoire this season. There are "Two Men and a Girl," a romantic comedy of American life, by Frederick Paulding, and "When a Man Marries," a satirical comedy, written by A. C. Bishop, of California.

The comedy element is said to be strong in "The Wife's Paradise," to be seen at the Grand soon. The scenery, mechanical and electrical effects are elaborate.

"The Curse of Drink," melodramatic to the extreme, is coming to the Grand. The company includes Frank J. Kirk, Harry De Vere, F. A. Anderson, Harry P. Nelson, Anna Hollinger and Lillian Lippman.

"After Midnight," another one of Spencer & Aborn's big melodramas, is coming to the Grand with a wealth of scenery and effects and a capable company.

James J. Corbett, the celebrated boxer, has received much complimentary comment on his acting in the leading role in the new comedy drama "Fols." This attraction is coming to the Grand around the holidays.

Williams and Walker, the peers of all colored performers, offer an abundance of singing, dancing and general fun making this season in their laughable success "In Dahomey." These clever performers have surrounded themselves with a large company this season.

THE USES OF AUTOGRAPHS

One day Fanny Davenport replied to a friend who wished her autograph to treasure beyond anything else in the wide world with the one card, "Pass two, Fanny Davenport." Her pride had a fall when her manager brought it to her the same evening with other passes she had written. Richard Mansfield several years ago wrote his autograph on a sheet of paper sent for that purpose by a flattering petitioner. It came back to him at the end of the week at the hands of his treasurer. The autograph feld had written "Pay bearer ten dollars," over the signature and cashed it at the box office. Now Mr. Mansfield rarely writes autographs. When he does he indorses the other side of the paper "autograph" just across his name.

At the dining table one day recently in St. Louis a waiter asked Tim Murphy for a pass to the theater. Mr. Murphy shoved aside the waiter's flowing four-in-hand and wrote on his white card "Pass two, Tim Murphy." The waiter went to the box

AMUSEMENTS

METROPOLITAN L. N. SCOTT, Lessee and Manager.

TONIGHT—MONDAY, TUESDAY, WEDNESDAY EVENINGS—MATINEE WEDNESDAY

The Quickest Action Show on Earth—

The KLAW & ERLANGER Musical Comedy Company

PRESENTING

THOMAS Q. SEABROOKE

in HARRY B. SMITH and GUSTAV KERKER'S

New Spectacular Musical Comedy Novelty

THE BILLIONAIRE

COMPANY OF 100—AUGMENTED ORCHESTRA

MARVELOUSLY MAGNIFICENT SCENERY. GORGEOUSLY BEAUTIFUL COSTUMES.

3 NIGHTS, Beginning Thursday—Saturday Matinee

SPECIAL MATINEE THANKSGIVING DAY.

"A NOTABLE EVENT"

EDWARD MORGAN

In HALL CAINE'S Masterpiece

THE ETERNAL CITY

(Lieber & Co., Managers)

GREAT CAST, INCLUDING

FREDERICK DE BELLEVILLE HENRY HARMON W. E. BONNEY
FRANK C. BANGS JANET WALDOORF AND 30 OTHERS

Music by PIETRO MASCAGNI. Seats go on sale tomorrow morning.

4 NIGHTS, Beginning Thursday—Saturday Matinee.

LIEBLER & CO. present that famous creator of fun,

EZRA KENDALL

In his latest and irresistibly humorous comedy,

WEATHER BEATEN BENSON

4 NIGHTS BEGINNING Thursday, December 1

MATINEE SATURDAY.

The Distinguished Artist,

MR. WALKER WHITESIDE

Will present a double bill.

A delightful comedy in three acts. Preceded by the one-act tragic play

DAVID GARRICK'S LOVE Jewels of Fire

Mr. Whiteside will appear in both plays.

GRAND JACOB LITZ, PROP. THEO. L. HATS, MGR. MANAGER

Matinee To-day — AT 2:30 — AND ALL THIS WEEK

Special Matinee Thanksgiving at 3:00 p. m.

THE PEERLESS KELLAR

In his latest BEWILDERING ILLUSIONS.

Kellar is Accompanied This Season by

HERR VALADON

England's Greatest Sleight-of-Hand Artist, for Five Years at Egyptian Hall, London.

Note The Matinee Thursday, Thanksgiving Day, commences at 3 o'clock in order to give everyone an opportunity to eat their turkey.

WEEK OF NOV. 27 SELMA HERMAN IN **WEDDED BUT NO WIFE**

STAR Week Commencing **MATINEE TODAY**

PRICES **10c 20c 30c**

High Rollers **10c**

EXTRAVAGANZA COMPANY For Reserved Parquet Seats

MOZART CLUB

ZARA ZIMMERMANN (Czar and Shipwright)

Grand Opera Sunday, Nov. 27

MOZART HALL

lance, and after the show he doesn't care. It's his business to fit a show to 1,500 different heads all at once.

"When mine enemy writes a book and it dies, I have the sorrow of knowing that it dies quietly. When his play dies, though, it dies in the full calcium and the hand plating. The business is in the same category as a deep sea diving or handling dynamite.

"I take it that this club is founded to guard our community of interest. While we don't demand a tariff on English problem plays and German farces, we do ask that they shan't be served up six nights a week. We're surrounded by unsurpassed native material which simply needs transplanting from the outdoors in doors, and we're here to do the transplanting. There's been too much imitation of foreign successes. If we're going to imitate anyone, let it be Bronson Howard.

STAGE ICE CREAM

An amusing "break" once occurred in a production of "Camille" at the old Walnut Street theater in Philadelphia.

In those days sea island cotton was stage ice cream, just as molasses and water was make believe wine—sherry or port, according to the proportion of molasses.

Armand and Camille were at table, where they had been discussing such viands as these, and their dialogue was making the finest sort of an impression on the crowded house. Enter a maid servant with candelabra of the wablist sort imaginable. The scene was so engrossing that the maid was hardly noticed by the audience, but when she had set down the candelabra

office and exhibited the shirt front. The ticket seller had a sense of humor and he stamped the shirt bosom a couple of times with the stamp of the theater. Mr. Belasco gives no definite idea of the subject or the story of the work, but he states that it is not an historic tragedy, as some have supposed.

While following the dramatic and emotional lines with which Mrs. Leslie Carter has become identified, her role of Adrea will be found to be a liberal departure from anything she has yet undertaken. The cast includes Charles A. Stevenson, Tyrone Power, R. D. McLean, Claude Gillingwater, H. R. Roberts, J. Harry Benrimo, Francis Powers, E. G. Carlton, Marshall Welsh, Gilmore Scott, Tett Johnson, Loris Grimm, Louis Myll, Edith Crane, Maria Davis, Irma Perry, Cora Hadams, Lura Osborne, Lydia Winters and many others.

According to present plans Mrs. Carter's first performance of "Adrea" will be given at the Belasco theater, New York, Monday, Jan. 3.

ADE TO DRAMATISTS

When George Ade was entertained by the American Dramatists' club in New York last week, he was, as expected, called upon for a speech. Anyone who has heard Mr. Ade endeavor to thank the audience from in front of the curtain at his first performance of one of his already numerous plays can picture that young man's nervousness when he arose. He calmed down, however, and with the assistance of the notes that he had concealed by the side of his plate, relieved himself of the following comment:

"I see that both the manager and stage manager are here, so I'm reasonably sure that whatever I offer will be materially altered or cut out altogether. This is the first time I have met a group of American playwrights. A short time ago there were not enough of them to make a group. Times have changed. I have just left behind me in Indiana several thousands about to be playwrights. Misery loves company. Playwrights crave sympathy and encouragement. We meet to get it from one another. That's the only way we'll get it.

"The dramatist works at very great risk. The freeman takes chances, but when he jumps out a window there's a net spread for him. There are no nets in our business, not even for the actor. When an American playwright bids his family good-by and goes out to a first night he doesn't know if he's going to come back in an electric cab or an am-



SCENE IN ACT I OF "THE BILLIONAIRE"

Klaw and Erlanger's Musical Comedy at the Metropolitan Tonight

HERR VALADON



England's Exponent of Sleight of Hand With Kellar at the Grand This Week

This is the first time in the history of the magician's art that two performers have ever appeared together. In the past they have kept severely apart, lest one might learn the secrets of the other and professional jealousy, if nothing else, has caused their paths to widely diverge. But Kellar differs from the magicians of the past. Therefore he formed the alliance in order that the American public might have an opportunity of just once seeing the masters of mystery work wonders on the same stage and at the same performance.

Valadon has performed for years at the Egyptian hall, London's famous home of magic, while Kellar is so well known throughout this country that the simple mention of his name is ample introduction. The progress of these two "Satellites of Satan," as they have been called, is a constant succession of startling surprises. Roses are made to grow from the pots on the stage and freshly cut are distributed to the ladies as fragrant souvenirs of their visit; coins ascend and descend a crystal ladder unaided by any visible motive power, the Yogi's lamp appears and disappears like the will-o'-the-wisp and deceiving demonstrations of digital dexterity cause all sorts of things to seem other than they are.

The finale of the dual mystery makers is the "Levitator of the Princess Karnac," by Kellar, who causes a young woman to sleep suspended in the air without support, and "Well I'm by Valadon, who has a unique way of mystifying people.

THE STAR

One of the biggest and brightest entertainments of burlesque and vaudeville of the season will be presented this week at the Star theater, by the High Rollers company. While all

ately meets people who are desirous of aiding him in separating himself from his money, among them Mr. Peppercorn, his rival in Wall street, accompanied by his wife, two daughters and son. Mr. Peppercorn is a type of American business man who begrudges every moment given to pleasure. Mrs. Peppercorn is anxious to contract a marriage with the nobility for her two daughters, and as a consequence finds herself imposed upon by Baptiste, a hotel waiter; Tim Lafferty, a lightweight pugilist from America, who has come to Europe to show the superiority of fists over feet, and Achille Patispas, a savateur or foot boxer, each representing himself as the highest exemplification of the nobility of Europe. The two daughters do not take kindly to Mrs. Peppercorn's matrimonial plans, and fall in love with Lieut. Ladislav, a Hungarian officer, very much addicted to dueling. The comedy scenes developed by these characters are very interesting. Doe signals his advent into Nice by buying a hotel, just as Pansy Good, a young lady from Bird Center, Iowa, sent to Europe to have her voice cultivated, is ejected for non-payment of board. Doe reinstalls her in her apartments, and learning that she is ambitious to shine as a lyric star in America, proposes to her that he take her to New York, and that she make her debut at the new theater he is building as an additional means of spending money. She agrees to this plan and the locale of scene and the characters of the story are therefore very naturally transferred to New York. The theater scenes are said to be exceptional clever and amusing. The first shows the lobby of the theater, which leads into another scene, showing the theater itself, which is actually, as shown, a theater within a theater. All the weaknesses and amusing inci-

SCENE FROM THE SUCCESSORS



High Rollers Burlesque Company at the Star This Week