

FOR THE PLAYGOERS--A BUSY HAPPY WEEK



THE ELMORE SISTERS AND THE SAILOR BOYS IN "THE CAT AND THE FIDDLE"

been produced. Its long run in Chicago of five months at the Whitney opera house and of one year at the Herald Square theater in New York, where the S. R. O. sign was displayed nightly.

The "Three Twins" is a musical comedy with a plot and many novel features; the conglomerate nonsense, the riot of color and the spirited movements make such an agreeable attack on one's senses that it matters not under what name the revelry goes. The music thrills and fascinates, and the witty lines and adept clowning excites one to laughter. Mr. Gates has so lavishly costumed the beautiful show girls that they are pleasing to the eye. In the second act there are eight of the handsomest Parisian director's gowns worn by beautiful and shapely girls. The electrical effects are marvelous, the faceograph being a distinct novelty. The electrical aerial swing being an amazing structure of steel, illuminated with over 2,000 electrical lights revolving at a rapid rate, with six girls in the baskets singing "The Cuddle Song" is said to be one of the most beautiful finales ever staged.

The company is headed by Victor Motley, who created the title role, and includes Bessie Clifford, Florence

here, supported by a company of unusual merit, cannot be regarded otherwise than a notable dramatic event.

PLAYS AND PLAYERS

Clara Falmer will join the company playing "Old Dutch."

Louise Gunning has begun her second season in "Marcelle."

E. M. Holland is to be in the cast of "Foreign Exchange."

Bert Williams will be seen this season in a new musical play called "Mr. Lode of Kooli."

Edgar Selwyn has relinquished his role of "Pierre of the Plains" to Sevcryn Dedeys.

Gene Luniska has been engaged for an important part with Anna Held in her play, "Miss Innocence."

Frederick Paulding, the actor and playwright, will be a member of Low Fields' company the coming season.

John Philip Sousa has signed contracts with the Shuberts to write a comic opera. It will be called "The Glass Blowers."

Low Fields has engaged Harry Gifford for Blanche Ring's company. Mr. Gifford, who has been a vaudeville headliner since his last appearance in

former star actresses in vaudeville during the coming season. The list will include among others Virginia Harrod, Maud Raymond, Nance O'Neil and Della Fox.

Mrs. Fiske is seriously considering the advisability of bringing out a new political play dealing with certain much-discussed events in Harrisburg and called "The Grafters." A Philadelphia woman is the author.

Mrs. Kate Douglas Wiggin is collaborating with Miss Charlotte Thompson on a dramatic version of "Rebecca." It is expected that the new play will be ready for an early production during the coming season.

VAUDEVILLE.

Cissy Loftis is again in vaudeville and is appearing with all her former success in the London music halls.

Theresa Dale, formerly leading lady with James O'Neil, has been engaged by Harry Rogers for his playlet, "Told in a Flat."

Charles W. Bennett, former general manager of the Canadian vaudeville houses bearing his name, returned from Cuba recently. He has secured control of the Theater Payret at Ha-

latest offering is "The Song Shop," with George Spink as the chief attraction. The set represents the interior of a Broadway music store.

The four Fords, having finished their engagement at the Palace, London, will now fill foreign contracts, and it will be many a day before American vaudeville patrons will again see the clever dancers.

Rosie Green and Harry Plicer, now doing the star dance in the "Follies of 1909," are to enter vaudeville. Gertrude Mansfield, for some time a vaudeville partner of Miss Green, a member of the same company, is also to go into vaudeville.

Mike Donlin and Mabel Hite take a flyer in vaudeville this season at \$1,500 a week. They will open September 26 in New York with a new skit by Vincent Bryan and are booked for 15 weeks. Then they will appear in a comedy production by Liebler & Co. Before appearing in vaudeville, however, Miss Hite will revive her old part in "A Knight for a Day" in Chicago.

Producing Manager. It is the custom of the man who doesn't know to exaggerate the in-

come of a theatrical manager and to minimize his chance of losing money on a production. That the theatrical business is as much of a gamble as speculation on "change is the assertion made by Howard Gale, who was in Missoula day before yesterday in the interests of "Three Twins," for which company he is business manager. This is what he has to say:

"Few people realize the cost of putting out a large company and the risk the producing manager takes. For instance, we will take 'Ben Hur.' This attraction was produced by Klaw & Erlanger at the Broadway theater, New York, and cost, before the show opened, \$120,000. When a noted speculator risks \$40,000 or \$50,000 on the stock market or on some other game of chance every newspaper in the country will have his name in large type, yet there is little said about the chances the theatrical managers take.

"The show business is strictly a gamble. When the curtain goes up on the new production everything depends upon that initial performance. The success or failure of the piece rests upon that one presentation. If

it is a failure, then it is practically a total loss, for money invested in a production for costumes, scenery, etc., is simply gone. All that is then left for the manager to do is to haul the outfit to the storehouse. Sometimes a manager may sell the costumes to a second-hand dealer, but for only a small fraction of what they cost. I have known of instances where managers paid from \$300 to \$400 each for costumes that did not average one-tenth of either sum when they disposed of them after a show had failed.

"Scenery that is built for one of these big productions cannot be used for another. A big illustration of this is to be found in the experience of Mr. McKee, who produced 'Algeria' last season. The production cost \$75,000. It ran for several weeks, with an average loss of between \$2,000 and \$4,000 a week, and when the show closed the scenery, properties, costumes, etc., brought the owner only \$2,000 from a second-hand dealer.

Cost is Large.

"The cost of running a large musical comedy production is enormous, and only those who are on the inside can realize what it is. Take for the first item, the transportation of 'The Three Twins' company. In making one-night stands we travel about 1,600 miles a week. This makes the average cost of our transportation about \$1,600 a week, or \$64,000 on a season of 40 weeks. The transfer bills for hauling the scenery and equipment from the railway cars to the theater and return will average nearly \$70 a day, or \$19,600 for the season, to say nothing of the bill for printing, newspaper advertising, salaries and other expenses.

Actors' Expenses.

"Actors are also under some expense, and things that seem to cost but a trifle run into large sums in a season. Each acting member of a company will use about five pounds of cold cream a week at a cost of \$1 for each five-pound box. In a season the people of our company will spend \$2,500 for cold cream alone, while it will take considerably in excess of this sum to supply them with grease paints and other articles used in their make-ups.

"All things considered, there is very little money to be made in the show business. I venture the assertion that there is more money lost every year than there is made, because there are two failures for every success. First, a show has got to play New York to get a reputation. The average cost of a large musical show playing the first-class theaters of New York is \$5,000 a week, while many of them do not get out under \$5,000. This means that they must play to a big business at every performance to make a reasonable percentage on their investment. The life of a showman, or a showwoman, for that matter, is not a bed of roses, while many of the producers take chances that would fairly stagger many of the so-called big men in other lines of business."

A dark carpet should have the dust wiped off occasionally with a wet cloth or a sponge. A few drops of ammonia in the water will brighten the colors.

PIANO

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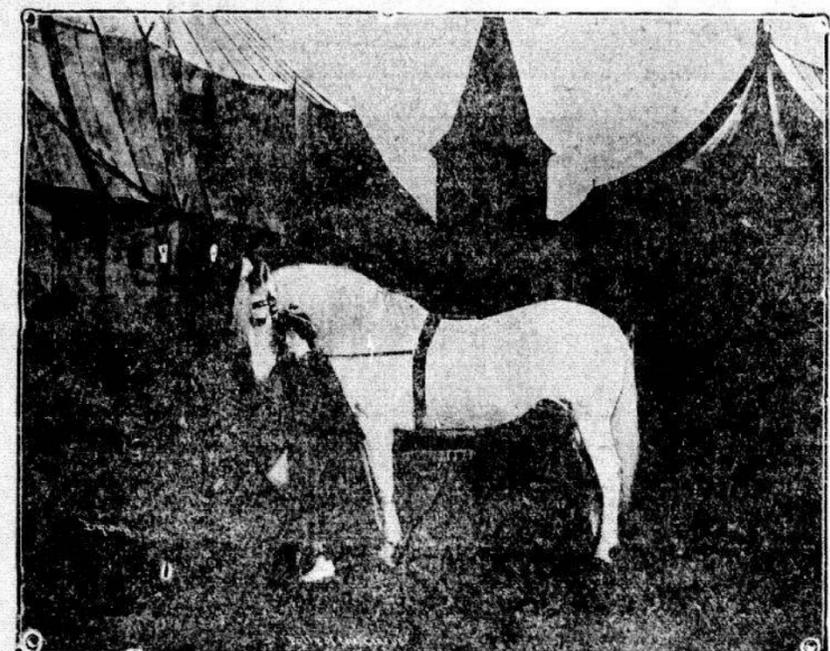
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SCENE FROM "POLLY OF THE CIRCUS."

Koib, W. H. Woodside, Frank Smith, E. P. Bower, Harry Hanlon, Albert Livingston, Harry Johnson, Minnie Allen, Helena Salinger, Ada Gifford, Ada Bateman, Lillian Sadler and a chorus of 40 people. The orchestra is under the direction of Ivan Rudinik.

Chauncey Olcott.

Arrangements have been completed for the performance here of Chauncey Olcott in his successful play, "Ragged Robin," at the Harnois theater early in October. The play is more characteristically Irish in its theme and treatment than anything that has been seen in so far, and is of the type that has been so successful in the National Irish theater of Dublin, where the works of Yeats, Russell, Lady Gregory and others of the new Irish literary movement are given. A splendid supporting cast has been promised, and there will be a wealth of very handsome scenery and costumes. It is entirely superfluous to comment on the talents and art of Olcott. He is without doubt the foremost comedian in Irish drama today, and his advent

musical comedy, will originate a leading comedy role in Miss Ring's new piece, "The Yankee Girl."

Charles Frohman is to star Gerald Du Maurier and Irene Vanbrugh at the head of their own companies this coming season.

The latest news is that Annette Kerrman is to have a play written for her, with her diving performance as the center of interest.

Miss Marie Tempest will begin her proposed American tour in December and has planned to extend her season far into April.

The Shuberts have made plans to send out shortly two companies each in "Gris," "The Witching Hour" and "The Wolf." The companies are nearly complete.

Leo Donnelly was a soldier in Uncle Sam's army during the Spanish-American war and did not begin his stage career as a monologist until after the war.

Agnes Patton, the young actress who took Mabel Taliaferro's place as Lovey Mary, has just been engaged for an important part in the new play, "The Coast of Chance." There will be quite an array of

vana. He has also arranged to build a theater in Kingston, Jamaica, and will control one in Mexico City. American vaudeville will be played.

The five weeks of two-a-day in Texas over the Majestic circuit, previously booked independently, will in the future be supplied by the Orpheum circuit.

Charles T. Aldrich, the American comedian with lightning changes of costume, opened at the Folies Marigny, Paris, recently and was accorded a warm welcome.

Hattie King, the English male impersonator, who played in this country with the K. & E. vaudeville, has been engaged by Percy Williams for a tour of his houses at \$1,250 a week.

Contracts have been signed between Valaska Stuart and Paul Potter, who adapted "Filly" for the stage, under which the playwright will furnish the fair artiste a vehicle for her vaudeville tour.

Jesse Lasky has decided to produce no more dramatic sketches, alleging that it is almost impossible to secure consecutive time for them. In the future he will confine his activities to the production of musical acts. His

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