

# It the Theaters

**COMING ATTRACTIONS.**

"King Dodo," November 2.  
 "Forty-Five Minutes from Broadway," November 3.  
 Blanche Bates in "The Fighting Hope," November 4.  
 Billie Burke in "Love Matches," November 5.

Whether or not the inventive and creative powers of the modern day comic opera and musical comedy writers are falling, is a question that has been much discussed by critics of the drama and stage, and many columns of space and much good printers' ink has been lavished in the display of their deductions, but, be the conclusions as they may, the musical comedies of five and ten years ago are being revived and again presented to the play-going American public, which received them with rapturous applause, if not more enthusiasm as when those

John Cort for his revival of Pixley and Luders' melodious "King Dodo," which is filling out the current week at the Metropolitan opera house, and proving that the base of musical comedy is music, and not merely a frame of thin and unwholesome suggestions around a freak comedian who can make funny faces or take funny dancing steps. "King Dodo" belongs to the old school, bless his foolish heart, and is much nearer to light opera than he is to musical comedy as we understand it in this degenerate day. The music is light as summer moonlight, but it is music, and very charming music at that. Mr. Cort has made a delightful production of his revival, with an excellent company, beautifully costumed, well trained and vocally efficient.

"play with music," and is said to be the most pretentious effort this industrious and ambitious young actor-author has yet developed. "Forty-Five Minutes from Broadway" is in three acts, all of the scenes being laid in the suburban town of New Rochelle, which is three-quarters of an hour's ride from Broadway, New York City, hence the title. While it is in no sense a musical comedy, some of the most popular songs that have yet come from the pen of Mr. Cohan, are rendered during the progress of the play. There are "Mary is a Grand Old Name," "I Want to Be a Popular Millionaire," "So Long Mary," "Forty-Five Minutes from Broadway," and others. Charles Brown is the "Kid Burns," and Elizabeth Drew is seen as "Mary" the domestic, while others in the big and capable cast are Nimon Risor, Louise Gardner, Susan Chisnell, Joseph Kauffman, May Newman, James Manning, James A. Davett, Harry Gwynette, Roger Hurst, as well as a clever singing and dancing contingent. Mr. Cohan followed no set lines in the writing of "Forty-Five Minutes from Broadway," but departed radically from conventional lines by combining most effectively in this instance drama, comedy, farce, melodrama and music, with the result of achieving an entertainment as interesting and enjoyable as it is unique and original. The unfolding of the plot requires more novel characters than Mr. Cohan has yet introduced in any of his plays and many of these are types not hitherto presented behind the footlights.

**MISS BLANCHE BATES**

An event of unusual interest to theatergoers will be the appearance of Miss Blanche Bates at the Harnois on next Thursday, November 4, in the new David Belasco production, "The Fighting Hope," a play of modern American conditions by W. J. Hurlbut. No star before the American public is assured of a more cordial welcome here than Miss Bates and her visit on this occasion is of especial interest because she is to appear in a play that was one of the notable triumphs of the past season in New York where it was presented at Mr. Belasco's theaters two times. It is very seldom now-a-days that a play achieves such a distinction. In the past Miss Bates has been associated with such elaborate plays as "The Girl of the Golden West" and "The Darling of the Gods." "The Fighting Hope" is essentially a modern play and in it Miss Bates appears in a modern costume for the first time since she became a star. The scenes of the three acts of the play are laid in the library of a country house at Ossining, New York, and the story concerns the effort of Anna Stranger, the wife of an embroiling cashier of a trust company, to establish the innocence of her husband, who is in jail. To do this she has to enter the employ of the president of the trust company whom some believe to be the real culprit. In time she learns that her husband is unquestionably guilty of embezzlement and she also realizes that Barton Temple, the president of the company, unaware of her identity, has fallen in love with her. The intensely dramatic situations are cleared up in the last act in a manner that is as original as startling. The remarkable success of "The Fighting Hope" is due to the timeliness and simplicity of the story and the brilliant acting of Miss Bates. The play is staged with the usual Belasco thoroughness and artistry and the company includes Milton Sills, John W. Cope, Wedgwood Nowell and Loretta Wells.

**COHAN'S BEST**

No more capable or better equipped theatrical organization has been sent on tour this season than the large company which Cohan & Harris are presenting in the brilliant New York, Chicago and Boston success, "Forty-Five Minutes from Broadway," and which will be seen at the Harnois theater next Wednesday, November 3. This is George M. Cohan's original

# HARNOIS THEATER

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## ONE NIGHT, THURSDAY, NOV. 4

Extraordinary Company and Production  
 Greatest Dramatic Event of the Season

DAVID BELASCO PRESENTS



# BLANCHE BATES

IN HER GREATEST SUCCESS

# The Fighting Hope

BY W. J. HURLBUT

One Year at the Belasco-Stuyvesant Theater, New York

ORIGINAL NEW YORK PRODUCTION

Prices: Lower Floor, \$1.50, \$2.00. Box Seats, \$2.50. Balcony, \$1.00, \$1.50. Gallery, 50c  
 Seat Sale Wednesday, 9 a. m., at Theater



BLANCHE BATES WHO COMES TO THE HARNOIS THEATER

same productions were fresh from the brains of their authors. One of the most popular of that class of plays is "King Dodo," that masterpiece of the Pixley-Luders combination. The old songs have been revived and many new features added, but the charm of the original dear old "King Dodo" undoubtedly remains.

John Cort, who always does things exceptionally well, has given "King Dodo" a magnificent production in his revival. The costumes, scenery and effects are all new and very elaborate. The cast is particularly alluring, including as it does such notable artists as Eleanor Kent, William Friend, Zoe Barnett, William Herman West, Laura Millard, Osborn Chelson, Louise Mink and Charles J. Ubell.

The chorus is said to be the best drilled, the best dressed and best voiced to be found in comedy opera. Dr. Caryl B. Stone, that eminent dean of musical and dramatic critics of the northwest, in his review of John Cort's company and production of "King Dodo," which will be the attraction at the Harnois theater Tuesday evening, in the Minneapolis Tribune of October 8, said: "When Francis Bacon was writing Shakespeare's plays for him, there were no musical comedies. Had there been he would have added 'old musical comedies' to his famous apothegm: 'Age appears to be best in four things—old wood best to burn, old wine to drink, old friends to trust, and old authors to read.' 'Almost fervent thanks are due

because she can sing with full-throated and artistic effect that suggests a combination of Jessie Bartlett Davis and Cherilah Simpson, and the latter because she can dance with the lightness and grace of wind-blown thistle-down. Charles J. Ubell makes a clever double as Mudge and Bonilla, the latter making the deepest impression of originality. Louise Mink is beautiful in the picture of the rather unimportant role of Angela. Other roles are in capable hands, and the chorus is young, fresh, agile, pleasing to gaze upon and unusually well trained both vocally and in stage evolutions.

"The production as a whole is a refreshing contrast to the alleged musical comedies thus far presented this season, and should inform the younger generation of theatergoers why we veterans insist on 'boring' them with regret for 'baby' days."

**BELASCO'S WORKSHOP**

Some might call it an office, some a study, but in reality it is a workshop—and that is the best name for it—where David Belasco writes his plays or develops some wonderful stage effect, that spacious room in his new Stuyvesant theater in New York which is his favorite retreat. Here it is that, quite by himself, Mr. Belasco studies out some intricate situation in the new play "The Fighting Hope" in which Miss Blanche Bates has achieved conspicuous success, or

plans some detail of "The Eastest Way" in which Miss Frances Starr is appearing or, perhaps, studies the new play in which Charlotte Walker is to appear, or is engaged in writing the long promised play for David Warfield which is to come from his pen. It is an artistically appointed room, but not such a room as a housewife would by any stretch of the imagination consider in good order. Scattered about are scene models, stands of armor, quaint costumes, rare paintings and bric-a-brac of various sorts. On Mr. Belasco's desks are many sheets of paper closely written, while pinned on an easel or a piece of scenery are the notes that he has made for scenic or lighting effects in the newest play. In his room, if visitors were admitted, they would find many interesting stage relics. Among the historic odds and ends are the spear, staffs and mace used by Edwin Booth in Richard III, the scales and knife of Shylock; the sword of Brutus and the caps of Don Caesar. There is a curious old dagger at one time owned by Thomas Salvini, who used the weapon in "Othello." It was presented to Mr. Belasco by the distinguished tragedian in 1886 on the occasion of Salvini's appearance with Booth at the Academy of Music in New York. There are also two daggers used by the great French tragedienne Rachel in "Medea" presented to Mr. Belasco by Lady Meux; a silver mounted dagger, a gift to Mr. Belasco from Adelaide Neilson; medallions of Shakespeare and Lord Byron, presented by the late Sir Henry Irving; a powder puff used by John McCullough, picked up in the old California theater in San Francisco, and a sword presented to Mr. Belasco by Mrs. D. P. Bowers and carried by Mr. Belasco when playing Malcolm in the support of Mrs. Bowers. On the walls are numerous old playbills of the

(Continued on Page Three).



SCENE FROM GEORGE M. COHAN'S BIG MUSICAL PLAY "45 MINUTES FROM BROADWAY"

**Harnois Theater**  
 C. A. HARNOIS, Manager  
**Monday, Nov. 1, 1909**  
 UNIVERSITY LECTURE COURSE  
 ENTERTAINMENT NO. 4  
 Ticket No. 4  
**FRANKLIN PIERCE JOLLY**  
 Will give a lecture on  
**"THE JOLLY SIDE OF LIFE."**  
 Mr. Jolly has lectured in every state and territory in the United States. People who have heard him have demanded to hear him again and again.  
 Lecture begins at 8:50. Doors open at 8:00.  
 Prices, \$1.00, 75c and 50c.

**Family Theater**  
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 Week Starting  
**November 1**  
 A Comedy Drama  
 in Four Acts.  
**La Belle Marie**  
 MATINEE SATURDAY  
 PRICES—Evening, 15c and 25c; Matinee, 10c and 20c.

**The ISIS TONIGHT**  
 THE GREAT COMEDY  
**"WHY GIRLS LEAVE HOME"**  
 The Mystery of the Sleeper Trunk  
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 One That You'll Like  
 ALWAYS GOOD

**Entire New Program Bijou Monday**  
 Note—Owing to the Sunday opening case not being settled, we will not attempt to open tonight.  
 LADIES—That popular writing contest closes Nov. 30. A large number of cards have been received. We want every lady in Missoula to try this.  
 Get a common U. S. postal card; write the following sentence as many times as you can on the one side of the card—  
**"BIJOU PICTURES ARE THE BEST."**  
 Three prizes for the larger number. Sentences to be parallel-ink or pencil.  
**The BIJOU**

**Harnois Theater**  
 C. A. HARNOIS, Manager  
**ONE NIGHT Wednesday, Nov. 3**  
 Cohan & Harris Present  
**GEORGE M. COHAN'S**  
 Greatest of All Musical Triumphs  
**45 Minutes FROM Broadway**  
 50 PEOPLE  
**A WHIRLWIND OF MUSIC, OF FUN, OF SONGS, OF SONGS**  
 Hear the Famous Songs  
 "So Long Mary," "I Want to Be a Popular Millionaire," "Forty-five Minutes from Broadway," "Mary is a Grand Old Name."  
**THE PLAY THAT IMPRESSES ALL AMERICA.**  
 Prices, 50c to \$1.50.  
 Seat sale Tuesday 9 a. m. at theater.

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