

At the Theater

HARNOIS ATTRACTIONS.

November 30—Primrose Minstrels.
 December 7—"Honeymoon Trail."
 December 9—"The Alaskan."
 December 16—"Beverly."
 December 18—Max Figman.
 December 16—William H. Crane.
 December 17—"The Third Degree."
 December 21—"In Dreamland."
 December 23—George M. Cohan.
 Family Theater—"Work and Wages," running all week.

PRIMROSE MINSTRELS.

While the chief aim of the Primrose minstrels has always been to furnish a diversified entertainment of the highest possible note, Manager Primrose has never lost sight of the picturesque interest with which this famous attraction is identified, and it is therefore not to be wondered at that its first part settings are planned on such a massively elegant white and gold scale.

This pleasing stage spectacle, styled "Palace of Art," and containing reproductions from sculpture art, was designed after a noted Italian palace interior, and aside from its value as a genuine reminder of bygone achievements, there is an effectiveness about the carving and scroll conceptions that lend a peculiar charm to a background, quite in touch with the costuming.

The scenic arrangements thus referred to are but a gentle indication of the generosity that appears to have

rest when there is a chance to exploit his goods. Between the inmates of the sanitarium and the guests of an adjoining hotel, known as Liberty hall, there is plenty of opportunity for him to start things going, and he soon has everything topsy-turvy, bringing together divorced couples and restoring the worn-out patients of the sanitarium to their normal vigor. All this time he is having his own troubles, which finally get straightened out, after many ridiculous situations have arisen, by his marrying the daughter of the head of a rival baked bean concern, and being taken in as a partner of his father-in-law. The fast comedy never dies out, and the audience is kept laughing from start to finish.

Taking advantage to the limit of all that stage license permits, and the fact that the scenes are laid in picturesque and beautiful California, Manager Slinger and his associates have staged the play in a pretty manner, while the varied costumes of the women players are dreams of beauty.

The cast has been selected with great care, and includes such well-known players as Bert Baker, who is featured this season in the part of Dennis Mason, and in his support will be found Louis Kelso, Carl George, Frank Beresford, Charles Hale, George Averill, Joe West, Edouard Trout, William Loomis, Mabel Melvine, Arline Bolling, Maude Potter, Adrienne Kroell, Margaret Lotus and Mazie Clifford.

There are over 20 big song hits introduced in the play, the most popular of which are: "When I Feel Like Lov-

December 19, of George Barr McCutcheon's "Beverly." A superb dramatization of Mr. McCutcheon's beautiful romance "Beverly of Graustark," by Robert M. Baker of Boston. "Beverly" is Beverly Calhoun, a typical up-to-the-minute American girl of Washington, D. C., who pays a visit to Yette, the ruling princess of Mr. McCutcheon's charming mythical principality at a time when that country is on the eve of war with a neighboring principality; consequently the play simply overflows with exciting episodes and strong dramatic climaxes. All of the dramatic characters introduced in the book have been retained in the play, among the most prominent being Yette, the ruling princess of Graustark; Prince Dantan of Daws-bergen, who masquerades as Baldos, a mountaineer; General Marlaux, commander in chief of the Graustark army; Colonel Quinnox, Countess Dagmar, Countess Halfonte, Ravonne, and a dozen other less prominent. Of course the interest centers around "Beverly" and her old colored servant, who supplies the delightful comedy with which the play abounds. "Beverly" has been given a sumptuous scenic mounting, and cast of exceptional ability and reputation by A. G. Delamater and William Norris, the producing managers.

"THE THIRD DEGREE."

One of the most notable productions of the current season is undoubtedly Charles Klein's latest play, "The Third Degree," which Henry H. Harris will present fresh from an engagement of seven months at the Hudson theater, New York, at the Harnois theater December 17.

Mr. Klein, it will be remembered, is the author of "The Lion and the Mouse," a play of such dramatic strength that it attracted the attention of every theater-goer in America by reason of its attack on the financial and political methods employed by those high in the councils of state and speculative commerce. In "The Third Degree" Mr. Klein has taken for the subject of his play certain abuses of power by the police, together with conditions that exist among the elect of the highest social circles in New York city. The story deals with a young man, who, by reason of his marriage to a girl of the people, is disowned by his father, a member of the old Knickerbocker set. Through the death, under peculiar circumstances, of a man suspicion is laid upon the boy by the police, who are longed for their inefficiency and groping wildly for a possible suspect, use every effort in their power to fasten the chains of guilt upon him. His own father refuses to come to his aid. The girl by force of character, woman's ingenuity and fearless courage fights single-handed against the forces that have sworn to make her husband a victim of misplaced justice. So virile and at the same time striking are the methods employed by Mr. Klein in dealing with the situations that the intensity of "The Third Degree" has seldom been equaled in the annals of the stage. The faithfulness and fidelity with which a woman cleaves unto her husband is so convincingly illustrated that this play must invite the attention and indorsement of all classes of theater-goers.

The cast engaged by Mr. Harris to present this absorbing drama includes Paul Everett, Fernanda Elison, T. L. Coleman, Malcolm Duncan, A. H. Symmons, Irene Osborn, Francis Bonn, E. A. Eberle, Alfred Moore, H. H. Foreman and Ralph Ramsay.

"WORK AND WAGES."

In the production of "Work and Wages" at the Family theater next week a different view will be portrayed from anything yet offered by the Winston company. The theme is not new, being the old story of capital against labor.

It shows the fight made by the workman for an increase of pay and the stubborn resistance of the capitalist, who makes the fact that he has a daughter who must be supported in the luxury to which she has been accustomed the excuse for not granting the increase of pay demanded; but right here appears the unusual circumstance. The daughter, instead of taking sides with the father, espouses the cause of the workman, and in a spirited scene pleads that their prayer be granted. Miss Winston, who plays the part of the daughter, will be seen at her best, giving a sweetness and sympathy to an otherwise thankless and ungrateful part that no one else who ever attempted the character was able to give. In the scene where she offers to renounce all her fine clothes, carriages and theater parties that the workman may have the increase of pay demanded she is particularly strong and wins the admiration of every man who has to work for his daily bread. This takes place in the office of the factory amid the humming of wheels, the clang of hammers and the din of machinery going at full swing. A more realistic scene than this cannot be imagined, and in it all she at once sees her own selfishness. This scene will be put on in its entirety, and once seen it will never be forgotten.

It is announced that there will be new specialties and new motion pictures.

"THE TOP O' THE WORLD."

The Houston Chronicle speaks as follows of "The Top of the World," billed for the Harnois theater early next year:

"The Top of the World" is a fine show. It is described on the program as a "merry musical extravaganza," and that is exactly what it is. From the opening chorus to the final songs, choruses, solos, tricks, jokes and gags, novelty effects and comic dialogue keep the audience entertained. When not on the verge of laughter the playgoers are fairly spitting their sides.

Bobby and Austin, as Jack-in-the-

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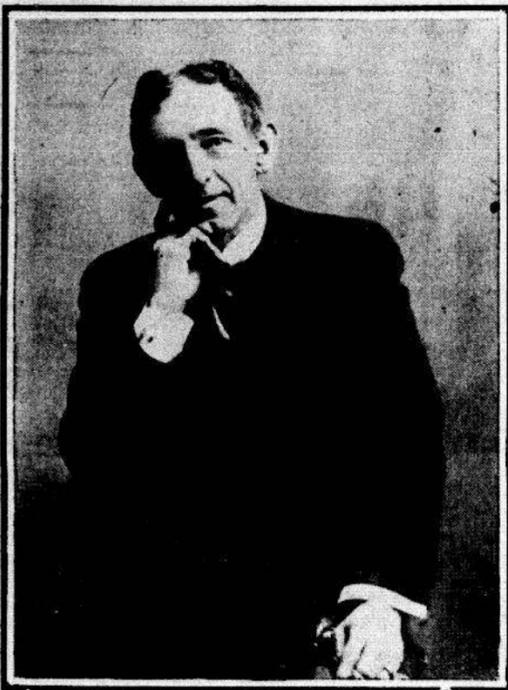
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GEORGE PRIMROSE.

guided the spirit of the management, as in every indication there is unmistakable evidence of a desire to excel in those particular points so essential towards minstrelsy. The coming to the Harnois of this reputable organization of burnt cork merry-makers, is naturally regarded in the light of a real amusement event of signal importance, and is anticipated accordingly.

"HONEYMOON TRAIL."

The announcement of the coming big musical comedy success, "Honeymoon Trail" will surely bring joy to the hearts of our theatergoers. "Honeymoon Trail" was the one best bet of the Chicago theatrical season, where it was greeted by enthusiastic audiences for 200 nights at the La Salle theater. It was a case of "make way" for another of Mort H. Slinger's successes, and not lack of appreciation on the part of the public, that it is now "on the road." It was a case of all season long of "Em going to the La Salle again to hear 'Whose Girl Are You' or one of the other features of this brilliant musical comedy. It has been the same story ever since it left Chicago, and the answer is that it is one of the best evening's entertainments ever offered to the public.

The story of the play deals with the many complications caused by a hustling baked bean salesman when he arrives at a sanitarium known as "Sleepy Hollow Rest Cure." Supposedly he is there to take the rest cure, but his busy brain will not allow him to

ing. "You Can't Be a Friend to Everybody," "One Little Boy Had Money," "Nothing to Do But Nothing," "Honeymoon Trail," "I'm Going to Steal the Moon," "I Don't Want a Million Dollars," "Whose Little Girl Are You," and "The Golden West."

The big chorus of 40, with the 10 dancing brothers, is one of the most pleasing features of the show. These little "brothers" are wonderful dancers, and their number, in which they are made up to represent the dude, the Irishman, the policeman, the soldier, the Scotchman, Uncle Sam, the Indian, the Chinaman, the sailor and the toboggan girl, arranged and put on by the well-known director, Ned Wayburn, always creates a sensation.

"THE ALASKAN."

The big fine musical show that was to have opened the new Harnois theater on February 24 of this year, and which drew the largest house the Union theater ever had, is booked and will be at the Harnois theater on Thursday, December 9, when, for really the first time will it be able to put on its entire magnificent scenery and show complete. "The Alaskan" is one of the best musical shows ever seen in Missoula, and the beautiful "Totem Pole" song will long be remembered.

"BEVERLY."

One of the most important theatrical attractions of the local season is the presentation at the Harnois theater on

box and the candy kid, furnish most of the fun. They are comedians of unusual merit; in gesture and grimace, in hand work, leg work and face work they are delightfully absurd. From the time the candy kid is taken out of his box and the Jack-in-the-box out of his to the end of the show they keep up such a cackling of jokes and cutting of capers as was never seen.

"Madda, the little girl who wants to grow up" was cleverly done by Miss Bobbie Roberts, who looks in the part like the angel child. Miss Florence Smith, as Kokomo, the Eskimo belle, was pleasing, singing well. Mr. Al Grady, as the polar bear, was as good in his part as Robert Mantell in the best of his repertoire. Charles Harris as Aurora Borealis was amusing. The dancing boys, the coffee dog ballet, deserve special mention. "Major," "Raffles," "Teddy," "Bob" and "Jack," the colliers, are well trained and do their stunt as well as Misses Rosalio Quinn, Reta Walker, Ethel Ricketts, Elsie Bates and Rae Bates, the girls of the act. Miss Adele Oswald as Stalacta, the ice vestal, was pretty and sang well.

"Tommy Atkins" in the first act was perhaps the best of the songs. "With my hat on my head and a pipe in my mouth and a bit of stick in my hand," the candy kid and Jack-in-the-box distinguished themselves, bringing down the house. "The Yankee Doodle Yarns" by the same team in the second act, were well received.

"The gnomes, marionette dolls, Pierrots, Tyroloans, grenadiers, trumpeters, ice guards and one girl brigade should be mentioned and praised.

"The scenery is gorgeous and the costumes and effects are fine.

"The Top of the World" is the bill tonight. It is one of the best musical extravaganzas ever put on the stage."

PLAYS AND PLAYERS.

Marie Dressler will soon appear in a new musical play by Edgar Smith and A. Baldwin Stone, called "Tillie's Nightmare."

A new play entitled "Don," by Rudolf Loewer, was recently produced at the Haymarket theater, London, and scored a success.

Henry Miller has withdrawn "The Great Divide," which he was presenting in London, and is now playing "The Servant in the House."

Rehearsals of Sir Arthur Conan Doyle's "Fires of Fate" are now proceeding in New York, and the first production will be made in Chicago, December 6.

Charles Frohman and Cyril Maude have agreed jointly to produce Austin Strong's latest play, "The ToyMaker of Nuremberg," in London during the next month.

Sir Charles Wyndham and Miss Mary Moore will begin an American tour some time toward the end of January, appearing first, for two weeks, at the Empire theater, New York.

Wilfred Lucas, who is supporting Rose Stahl in James Forbes' comedy, "The Chorus Lady," will retire from the dramatic stage at the end of this season to again resume his career as a concert singer.

"Marjorie's Mother" is the title of the Hesson & Turner French comedy in which Clara Lipman is to be the star. Under the name of "La Mariage d'Etolle" it was acted by Jeanne Granier in Paris last year.

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