

PRIDE OF MISSOULA
THEATER BEAUTIFUL

HARNOIS THEATER

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THEATER BEAUTIFUL

ONE
NIGHT

TUESDAY, DEC. 13

ONE
NIGHT

HENRY W. SAVAGE
Offers

THE ALL STAR CAST

IN A
Brilliant Revival

THE PRINCE OF PILSEN

Special Orchestra
Gustav Hinrichs, Director

BY PIXLEY AND LUDERS

PRICES:

Box Seats \$2; Lower Floor \$2 and
\$1.50; Balcony \$1.50 and \$1;
Gallery 50c

Seat Sale Monday, Dec. 12



JESS DANDY, FRANCES CAMERON AND THE SEA SHELL GIRLS IN HENRY W. SAVAGE'S ALL STAR CAST "THE PRINCE OF PILSEN"

FRANCES CAMERON

STARS:

- "Jess" Dandy
- Vera Stanley
- Walter Catlett
- Dorothy Delmore
- Frances Cameron
- Ivor Anderson
- Lillian Lawson
- Wallace Berry
- Edward Mord
- Oliver North
- Robert O'Connor
- Florence Mackie
- and 83 Others



COMING ATTRACTIONS.
Harnois theater—
December 6—Ellen Beach Yaw.
December 12—"The Chinatown Trunk Mystery."
December 13—"The Prince of Pilsen."
December 16—"Ellen Terry."
December 19—Missoula band concert.
December 21—"Honeymoon Trail."
December 24—"The Chocolate Soldier."
December 25—"Josh Simpkins."
December 27—"The Climax."
December 29—Maxine Elliott in "The Inferior Sex."
Family theater—
Week of December 5—The Laura Winston company in "Swords of France."

ones. That which an Italian or a Frenchman always goes in his conversation a German absolutely could not do. And to the Italian or Frenchman, the sentences of the German sound like the guttural explosions of a genuine barbarian.
The successful combination of five widely different tongues upon one musical program is an extraordinary feat and Miss Yaw's successful mastery of the task is a tribute of education and cosmopolitan training which is hers entirely apart from her famous musical gifts.
Miss Yaw appears in concert at the Harnois theater next Tuesday.

MAXINE ELLIOTT

Miss Maxine Elliott, who will be seen west of the Mississippi river this season for the first time in nearly five years, has not toured extensively since the second year that she played Clyde Fitch's comedy, "Her Own Way." This year her itinerary will be a long one and will include nearly all the important cities of the country. She will be seen in her Daly theater success, "The Inferior Sex," and will appear at the Harnois theater on Thursday, December 29.

"PRINCE OF PILSEN"

"The Prince of Pilsen," the tuneful and humorous musical comedy which Henry W. Savage sends with an all-star cast to the Harnois theater Tuesday, December 13, has firmly established its popularity and consequent success during the four years of its existence and is as readily accepted today as the standard musical comedy of the current stage as it was in the first flush of its career. Its engagements in New York city aggregate more than a year's duration. Five months in Boston, an equal period in Chicago, and a half year's run in London, are recorded in its history. Other musical comedies have come upon the scene in profusion during the eight years life of "The Prince of Pilsen," have sparkled briefly and been relegated to the limbo of discarded stage productions, while that delightful work continues on its way, growing in popularity and increasing in charm each succeeding season. Its rascinating swing and rhythm which Gustav Luders contributed to the music of the piece have made

its many song hits popular in almost every American home, and it was probably the poetic worth and idealistic nature of Frank Pixley's lyrics and the picturesque and romantic settings of his story that inspired the composer to his best work. The company sent by Mr. Savage to give interpretation to this musical comedy is a typical Savage one—the best that can be supplied by care and judgment selection. Jess Dandy, an unjudicious comedian, will play the part of Hans Wagner, in which he has appeared more than 1,600 times. Frances Cameron, pliant and dashing, will be the vivacious widow. Edward Nora will be seen in the role of the real Prince of Pilsen. Vera Stanley, a dainty Dresden China comedienne, will charm as Nellie Wagner, the brewer's daughter. Lillian Lawson, a dancing sylph, is Sidonie, the French Maid. Robert O'Connor will enact the

ON CHRISTMAS EVE

When "The Chocolate Soldier," to the entrancing strains of which half the world is now dancing merrily, comes to the Harnois theater on Christmas eve, music-lovers are to hear the work at its best, for Frederic C. Whitney, the producer, has decided to reverse matters from the usual method of retaining a great success in New York, Chicago or Boston with the company members that made the reputation of the opera and sending forth a cheaper scale to tour the country, but in this case has sent the principals and company which made the success.
The announcement is made that "The Chocolate Soldier" comes to this city practically intact from the long run in Chicago with the organization of which James O'Donnell Bennett of the Chicago Record-Herald, said in

his review: "The cast is about 50 per cent better than the one that drew great audiences in New York so long." This grouping of players is to follow a long laid out route leading to the Pacific coast and back again through the greater cities of this country and is then to be heard in London and even Vienna, birth-places of comic opera.
Antonette Kopetsky, the little Bohemian prima-donna, whose instant triumph in Chicago was phenomenal, and of whom Constance Skinner writes in the Chicago American: "The young Kopetsky's voice has the creaminess and warm gold of Cavanaugh's aged milk and honey, and the power of an October wind," is to lead the organization and with her come Margaret Crawford, a contralto of grand opera reputation; Edmund Mulcahy, whose mellow laughter has grown dear to Chicago hearts; Frank Belcher in the bouffe role, the entire chorus that has been recognized as the most perfectly trained chorus of light-opera history, and the Whitney Opera Company orchestra of 35 players. The only three new members include Ivo Bergere, a Hungarian who has been singing grand opera roles for several years, and Arthur Grover and George Lydine who have been hurried from Mr. Whitney's company now playing "The Chocolate Soldier" at the Lyric theater in London to even strengthen the production intended to be the most perfect of its kind.
It is likely opera lovers of the past decade will recall former organizations bearing the Frederic C. Whitney hall-mark and make comparisons with his "Love's Lottery" that had sufficient charm to draw Mme. Schumann-Heink, famous as she was, from the Metropolitan grand opera house of New York to the Whitney banner; with "The Rose of Athambra" in which Lillian Blauvelt appeared, and with "The Fencing Master" in which Marie Tempest was prima donna, but it is said this famous producer of artistic light opera claims for his present gathering the organization of the most perfectly balanced organization of the last and this generation and that even in these days of decline of the old stock opera system, he intends holding the present body of singers intact for future productions.
The company includes one hundred and twenty-five members and travels in its special train of eight cars from Chicago to the Pacific and back again to the Atlantic seaboard.

"HONEYMOON TRAIL"

The theatrical business, perhaps more than any other, exemplifies the truth of the old adage, "none but the good can endure." Its various stocks in trade, namely, the various attractions which go to make up the theatrical business, are more affected than are other stocks in trade, more stable by nature, and are always governed by the law of "the survival of the fittest." Statistics show that 72 per cent of the theatrical productions

launched yearly by American producers, both big and little, prove to be failures.
When a production contains all the there is no public more ready to bestow upon it approval and patronage than the American theater-going public.
"Honeymoon Trail," which comes to the Harnois theater on December 21, is a striking example of a real theatrical success. From the time the curtain arose upon its initial performance at the LaSalle theater, Chicago, almost three years ago, it has met with success of the most gratifying kind. "Hard luck stories" have never followed its presentation in every city in which it has appeared, and the public have been unanimous in declaring it the witliest, most melodious, most beautifully mounted and most generously dressed production of the season.
Kelly and Fitzgerald have been far-sighted enough to see that "Honeymoon Trail" is too valuable a property to allow to deteriorate and this present season, therefore, sees it with as beautiful and elaborate a production as when its music first floated over the footlights. A cast numbering almost all the original favorites, and containing in its roster such well known players as Louis Kelso, Fred Woykoff, Arline Bolling and Carl George give to this musical comedy a snappy and artistic presentation. The famous LaSalle theater chorus containing thirty of the greatest singing and dancing girls on the American stage, is a feature.

"MARY JANE'S PA"

"Mary Jane's Pa," in which that talented actor, Max Figman, is again starring, is one of the daintiest, cleverest little stage stories imaginable. It is a comedy drama with a finely woven story of simple country life and is as full of laughable conditions as is the proverbial "egg full of meat." It possibly gives Mr. Figman and his associates better opportunities for artistic portrayals than could any other play of this type that can be thought of on the American stage. It is purely a gem of a comedy drama.

ACTORS GET RICH

It was a bunch of landed proprietors that packed their trunks in the Astor theater on Saturday night, October 22, when "Seven Days" quit Broadway to go to Boston. The long New York run of the Hopwood-Rinehart comedy has made plutocrats of the actors. Carl Ekstrom has acquired an 83-acre farm in Connecticut, Lucille La Verne has made extensive purchases of Long Island real estate, Florence Reed has absorbed a lake in Maine with land bordering thereon, Georgia O'Raney has increased her ranch in California, and Hope Latham has invested in suburban lots. This is apart from the dogs, parrots, automobiles and other chattels accruing to the troupe; and takes no account of the American accent amassed by Allan Pollock. "Seven Days" is an early attraction at the Harnois theater.

LAURA WINSTON

Tomorrow is the opening date for the Laura Winston company. The Family theater, which has been dark for two weeks, will show its lights and open its arms in welcome to the charming actress and her supporters who have helped materially to make this house a favorite of the playgoers. Miss Winston comes back with an entire new line of plays, the first one to be offered being a romantic drama, "Swords of France." Little can be said of the Winston company that Missoula does not already know. Miss Winston's long engagement here last season won her many friends and established a reputation for clean, varied, interesting drama. This reputation will be maintained and strengthened during the present engagement and it is to be hoped that former success will be duplicated and that the engagement will be long and profitable.
Popular prices and reserved seats are features. Seats are now on sale at the Nonpareil Confectionery.

ELLEN TERRY

After an absence of three years, Ellen Terry, one of the few surviving exponents of the old school of actors and actresses, has arrived for an engagement that will last throughout the winter. The famous English actress will remain in this country 20 weeks, giving a series of acted discourses on Shakespearean plays. Miss Terry, who in private life is Mrs. James Carew, was unaccompanied by her husband, he having remained in England to fill a theatrical engagement.
When Miss Terry appeared on the deck of the White Star liner, Oceanic, there was nothing in her vivacious manner nor her appearance to suggest her active life of 60 years, most of it spent on the stage. She was bubbling over with joy at being back in America and meeting her many friends.
"Do not say it is my farewell visit," she said to the reporters, "for I shall never make it. You know I am as much American as anything else, for I have spent six years here."
When asked if Shakespeare was dying out, Miss Terry replied: "No; but it will be necessary to have him properly interpreted. I have lived with the heroes of Shakespeare all my life and I know them."
"I do not come here as a student or a professor, but as a woman and



ELLEN BEACH YAW.

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