

At the Theaters

COMING ATTRACTIONS.

April 9—St. Paul Symphony orchestra.
 April 10—"Miss Nobody" from Starland.
 April 12—University Lecture course.
 April 15—"Alma, Where Do You Live?"
 April 20—"Excuse Me."
 April 22—"Uncle Tom's Cabin."
 April 23—"Newlyweds."
 April 24—"Madam X."
 April 26—"Casey Jones."
 April 28—Lulu Glaser.
 April 30—"Tyrolean Queen."

Mrs. Leslie Carter's magnificent performance closed the month of March at the Harnois and the offering was one of the most acceptable of the season. Mrs. Carter is one of the remarkable women of the stage and her work last night electrified those who witnessed "Two Women." April is rich in its offerings, which are varied. Some of the month's performances will be notably fine, according to the announcements. This week the Harnois is dark, but early next week a rush starts and will continue through the month.

BOXING BARITONE

If Marcus Kellerman, baritone soloist with the St. Paul Symphony orchestra, which will tour the northwest, starting from St. Paul March 24, were not one of the foremost singers in the United States, he would in all probability be a prizefighter.
 Six feet two inches in height, and built in proportion, he is a magnificent specimen of humanity. And he is interested in prizefighting almost as much as in music. He never misses an opportunity to see a boxing bout and is very skillful with the gloves himself.
 Shortly after the Jeffries-Johnson fight



MARCUS KELLERMAN
 Baritone, with St. Paul Symphony Orchestra company.

also, Mr. Kellerman was approached by a well-known promoter with an offer to train him for a year in preparation for a challenge to Johnson. Kellerman refused the offer, but since that time he has been known to his friends as the "white man's hope."
 Mr. Kellerman will be one of the great galaxy of musical stars aboard the Great Northern special train which is to carry the famous St. Paul orchestra on its 2,000-mile trip through the northwest.
 The St. Paul orchestra will appear at the Harnois April 9, afternoon and evening. The attraction is one of the most expensive of the season and offers Missoula an unusual treat.

GENUINE COMEDY

The principal comedian of Joe Weber's company, which will play "Alma, Where Do You Live?" at the Harnois Monday, April 15, is Charles A. Murray. For a number of years Mr. Murray has been a familiar figure to the stage of America. His name is one that suggests pure comedy of the wholesome sort. There is a laugh in his every gesture and a smile for you in his laughter.
 Mr. Murray is one of the old school of funmakers. A greater praise may not be given a man these days of the slap-stick and "seizer-bottle" brand

of comedy. With the quiet, unctious method of the lamented Joe Jefferson he has won a million laughs from his position on the stage.
 In his personality Mr. Murray is retiring, almost modest. He is a deep student and takes his profession seriously. A little play, of course, but mostly work. He will take the part of Theobald Martin in "Alma, Where Do You Live?" He was especially selected for this whimsical role by Mr. Weber. The American stage is not developing many of the type of Jefferson, Ed Harrigan or Billy Florence these days, and the presence of Mr. Murray in so brilliant a musical farce as "Alma" will add to the gaiety of this spicy piece.

"NEWLYWEDS"

An event of the season's amusement offerings booked here at the Harnois theater for Tuesday, April 23, and which has already aroused the interest of local theater-goers who are admirers of the better sort of musical comedy, will be found in the bright song comedy, "The Newlyweds and Their Baby." This clever musical play with its 604 people delighted all New York and Chicago for months and months, and it is safe to say that many theater-goers in this city who saw and enjoyed the performance in either of these cities will be among those present.
 The performance, it is promised, will be of the liveliest sort, with fun as the keynote. The doings of Napoleon, the irresistible child of the doings Mr. and Mrs. Newlyweds, furnish lots of amusement. The part of the baby will be taken by James E. Rosen, a very clever illiputian actor, 42 inches high; while the fond parents are impersonated by Leo Hayes and Margaret Braun. D. L. Don, one of the best German comedians on the American stage, who will be remembered for his excellent work in "The Red Mill," "The Strollers" and many other Broadway successes, is the laughing hit of the play as A. Nichol, the buccolic waiter. In the big cast there are many well-known players, including Beatrice Flint, Enidie Young, W. A. Orlando, Ralph C. Bevan and a handsome chorus presenting many singing and dancing novelties.

"REBECCA"

The ordinary dramatist would have played havoc with "Rebecca of Sunnybrook Farm," coarsening the effects, taking from the characters their extreme simplicity and changing an imaginative study of New England life, radiant with the spirit of youth, into noisy melodrama. But Mrs. Wiggin and Miss Thompson chose the wise course. They wrote as if they had forgotten about the footlights altogether. And yet Miss Thompson must have had the footlights in mind all the time. If they had been really forgotten the play, when given on the stage, would have been like a pale tracing. It is, on the contrary, sparkling with life and gaiety. Enough has been put into it to give it coherence and form as a comedy, and yet there is never a hint of striving for effect, of being false to truth or to simplicity. It is seldom that one sees in the theater so sincere and so human and tender a reproduction of life. There are moments when the scent of new-mown hay seems to float across the footlights. Although Rebecca remains the chief figure, she has not been made a star part at the expense of the play. There are several other girls, her playmates, who are made distinctive and lovable, too. And they have all been imagined and projected with Mrs. Wiggin's characteristic humor, always gentle and kindly and prettily insinuating. Then, too, there is the figure of the old stage driver. In delineating him the authors must have felt that there was danger. He might so easily have been made the conventional low comedian. But he is nothing of the sort. His speeches awake no echoes of established stage humor.

LULU GLASER

Owing to the success of "The Spring Maid," "The Merry Widow" and "The Chocolate Soldier" there is a scramble among our leading managers for the American rights as soon as anything from a Viennese source is produced on the other side. In the case of "Miss Dudsack," which is the musical sensation of the big continental cities, her managers were the victors in the race for the prize in which every American manager of prominence was represented. Having secured the opera they selected Lulu Glaser as the one best

singing comedienne on our stage. She is said to be ideally suited to the part of the romping, fascinating Scotch lassie who is nicknamed "Dudsack" (which is the German for bannock). Miss Glaser's lively disposition and fine voice fits her admirably for the prima donna role. A splendid production of the piece and a company of 20 prominent light opera artists, a chorus of 40 picked voices and a special orchestra are promised. Miss Glaser comes to the Harnois Monday, April 23, in her latest vehicle, surrounded by such noted players as Thomas Richards, George Graham, David Torrence, Arthur Hyde, Rosetta Nier, Berenice Whittier and others.

MISS CROSMAN

Henrietta Crosman and her great success, "The Real Thing," will be the attraction at the Harnois theater, Friday, July 5.
 Miss Crosman will bring with her what has been termed the most perfect acting organization in America. "The Real Thing" is the greatest success Miss Crosman has had since "Sweet Kitty Bellairs," and she is playing to capacity audiences everywhere.

PLAYS AND PLAYERS

Eddie Foy is to write his memoirs of the stage.
 Pauline Hall is building a theater of her own in Yonkers.
 Laurette Taylor is to be a stock star in Los Angeles this summer.
 F. Ziegfeld, Jr. will star Bert Williams in a new comedy next season.
 "Dear Augustin," a new opera by Leon Fall, has scored a hit in Berlin.
 Mary Nash is to be featured next season in a new play by David Belasco.
 Mabel Taliaferro is to appear in a vaudeville play called "Taken on Credit."
 Granville Barker, the English producing manager, has entered into a contract with the Shuberts by the



GEORGE HARRIS, JR.,
 Tenor, with St. Paul Symphony Orchestra company.

terms of which he is to come to this country in the near future. The first play he will stage here is George Bernard Shaw's "Fanny's First Play." He will also make American production of three other plays.
 Sheldon Lewis and Virginia Pearson, both well-known players, were married recently.
 Bertha Kalich is appearing in Mrs. Fisk's one-act tragedy, "The Light From St. Agnes."
 Edmund Breese is to be with Dorothy Donnelly in the cast of "The Right to Be Happy."
 "The Snare," by Edwin Milton Royle, is soon to be produced with Amelia Gardner in the leading role.
 Taylor Holmes, who made a decided hit in "The Commuters," is to be starred next season in a new play.
 John T. Baker, the well-known burlesque comedian, is to leave that field for the legitimate stage under John Cort.
 Edvard Pele is writing a play of the south before the war, in which Percy Haswell is to be the star the coming season.
 All seem to agree that as Fagin, in "Oliver Twist," Nat C. Goodwin has accomplished the difficult feat of "coming back."
 The title of the new play by Augustus Thomas, which was announced as "The Point of View," has been changed to "When It Comes Home."
 William A. Brady's forty-eighth street theater, New York, is to open next August with a comedy by George Broadhurst and Mark Swan, called "Just Like John."
 Constance Collier received a flattering invitation to play Cleopatra and Viola at the Shakespearean festival at Stratford-on-Avon, but was obliged to decline, owing to engagements in this country.
 Robert Edson is soon to come forth in a new play by Hartley Manners, entitled "The Indiscretions of Truth." Truth is the name of the heroine. Mr. Edson appears as a worthless young collegian who comes to a bad end.
 Charles Frohman is bringing the extraordinary Russian actor, Paul Orloff, into his Garrick theater, New York, for an indefinite season in Russian plays. Some of these have been barred from performance in Russia. Orloff's repertoire includes "Czar Poodor," "Czar Paul I.," "Ghosts" and an unusual "Hamlet."
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60 ARTISTS	SAINT PAUL SYMPHONY ORCHESTRA	60 ARTISTS
60	Walter H. Rothwell Conductor	60

Soloist	Prices
MME. Elisabeth Rothwell-Wolff. Marcus Kellerman George Harris, Jr.	Matinee \$1.50 Night \$2.00 School Children, Matinee..... 25c

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