

Dramatic



AFTER two or three nights' rest the Theater will open again Monday evening, the attraction being something entirely new, "Buster Brown," made famous among both the young and old of the country through the funny pages of the New York Herald, has been dramatized, and the youngest comes with a full New York following for three nights next week with a Wednesday matinee. Of course, the dramatization is made along musical and spectacular lines, and a ballet, a chorus and a large bunch of pretty girls who wear some of Wamamaker's finest creations, are all to be seen in the dramatization.

Commencing Thursday night at the Theater the very popular musical comedy, "The Prince of Pilsen," comes for a second visit to Salt Lake. As this company is owned by Henry W. Savage himself, we may look for something out of the ordinary. "The Prince of Pilsen" has always been one of the best of its class, and this year a strong cast is expected. Mr. Jess Dandy having the part of Hans Wagner, which he has played more than 500 times. The leading lady is portrayed by Louise Willis, the original, who was induced to come to the country by Mr. Savage to assume the role. The male chorus is said to be specially strong, and others in the cast are Arthur Donaldson, Ivan Anderson, Marguerite Ferguson, Pauline Huntley, Ruth Peckles, and Marie Welsh.

At the Grand tonight "Sweet Clover" closes the week. The next attraction, running till the middle of the week, will be something new on sensational lines entitled "The White Tiger of Japan," presented by the Taylor company. It is an entirely new play and is said to be a powerful dramatic picture of the struggle between Russia and Japan recently brought to a close. The press accounts tell of a story which may in reality have been one of the direct causes of the war, and the role of Kinume, the countess, played by Miss Allene May, is said to be a most intense melo dramatic character. The play is not in any way political but is a graphic picture of the war, and the causes that led to it.

The attraction at the Grand which fills the latter part of next week commencing Thursday, will be still another new melo drama, entitled "Escaped from the Harem." The press reports say that this is one of the attractions that has caused consternation among the 10 cent shows, as wherever the company has appeared since it left New York last May, it has carried everything before it, appearing only before crowded houses. It is said to be the only company of the kind which has been organized expressly for the production of high class melo dramatic plays. All the company have been selected for the special parts assigned to them, and the organization comes under the direction of Messrs. Russell & Drew, the well known wealthy Pacific coast managers.

The next attraction at the Lyric will be the May Howard Extravaganza company, which gives its first performance this afternoon and evening. The management claim that this extravaganza will surpass all previous undertakings in the burlesque line. The claim is also made that Miss Howard has surrounded herself with a coterie of performers who can not sing and dance, and special claims as to beauty are made for the female comedians. In addition the company will present a new lot of scenery, costumes and effects not hitherto seen at the Lyric.

It was found to come. We refer to the rupture of that is not too strong a term—recorded during the week in the New York "Press," as having occurred between Florence Roberts and May Armstrong, the actress of her new play "Ann Lamont," which first saw the light of day in Salt Lake. The play had not been produced three nights before rumors began to leak out of the Theater that all was not harmony between the playwright and the star. This paper's opinion of the play and what it needed to make it a success, was duly reported at the time, but it is generally known that Miss Roberts thought that the play did not give her all the chances she deserved, and Mr. Armstrong clung to the opinion that Miss Roberts did not make the most of the opportunities she had. People who saw the play will agree that both were entirely right.

According to the New York "Press," Mr. Armstrong has determined that he will take his play to New York without Miss Roberts, and give it a stock production without giving to star anyone. He thinks too, that it will be a success in the east, and announces with something like a sigh of relief that he does not seem destined to write "star" plays, and that he doesn't believe anyone wants them. He says, too, that the play is yet going to provided houses everywhere, and that he has considerably shortened it since its first production in Salt Lake.

Frank Eldridge, formerly of this city, is rapidly coming to the front in New York. He was married on Oct. 1, in the church of the Ascension, New York City, to Miss Gertrude Elmer Carter, a wealthy and accomplished society belle of Montreal, Canada. He has a chain of theaters in New England which are exposed to the theatrical trust, and will, the coming season, inaugurate a revival of "Robin Hood" with many of the famous original Bostonians in the cast.

The new season thus far has been marked by as many successes as last year was distinguished by failures. Salt Laker will find satisfaction in the fact that none of the new plays are receiving the hearty commendation that Ned Reilly's "The Square Man" with Faversham in the leading part. The company has reached Chicago, where the newspapers buy the presentation some rare tributes. Amy Leslie of the Daily News, one of the country's most trenchant critics, gives the play the following extremely high compliment in the course of a full column's review: "The Square Man" is not only the greatest play of any kind America has inspired, but it is the only purely American dramatic venture with truth and fineness and actual poetry in its make-up which even the best of the last honor upon its author and the last he writes upon. This work of Reilly makes the artful excellence of Bronson Howard and Gillette, of Fitch and humorists of American dramatic literature time acknowledgments of

dear and unbelief in America's treasure house of tragedy, comedy and romance. Every line, every situation, every honest measure of dramatic prospect is valuable not only to the drama at large, but gives the proud assurance that we have superb resources in dramatic subject that Edwin Milton Royle, by a courageous ride over unbroken paths, has proved a herald in the wilderness, a pioneer who strikes the keynote to the salvation of decadent dramatic authorship and degenerated public taste."

The Pacific coast rights of "Quincy Adams Sawyer," Charles F. Plagins' widely circulated New England novel, have been secured by Belasco & Meyer for their chain of stock houses. The comedy is in its third season of eastern

manage his own productions of the different Shaw plays now included in his repertoire. The brilliant author's latest effort, "John Bull's Other Island," was produced last week in New York by Mr. Daly and a big company.

The "Strand" has the distinction of being probably the only London playhouse to which admission has ever been gained through the purchase of confectonery. Several years after its opening in 1881 by Ellen Rayner, a popular impersonator of Yorkshire characters, the Strand was taken by an actress named Wyley, who, owing to a technical dispute, was obliged to obtain a decree from the court to obtain her regime patrons of the Strand paid a dollar at an adjoining confectioner's for a box of lozenges and were "presented" with a box ticket which half an ounce of peppermint drops carried with it admission to the "pit."

In recent years the Strand has been the scene of some lengthy runs. The longest of all that "A Chinese Honeymoon," which was played for over 1,000 nights and established a record. Toward the end of its career, a sign was put up in front of the playhouse of promise suit against the usual breach of promise suit. The play was "The Brixton Burglary" and "Our Flat" were two big Strand successes, another being Broadhurst's famous American farce "What Happened to Jones."

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ARTHUR DONALDSON AND MARIE WELSH, In "The Prince of Pilsen."

THEATRE GOSSIP

Clyde Fitch has been commissioned by Charles Ollingham to write the next play for Maxine Elliott, the manuscript to be delivered June 1, 1907.

The Buffalo customs authorities last week confiscated a \$400 fur coat belonging to Cecelia Loftus, which the actress failed to declare as she crossed the line from Canada.

Negotiations are pending between C. E. Jefferson, manager of the Thomas Jefferson, and J. C. Williamson of Australia, for a tour of the antipodes in the near future.

Miss Nance O'Neil will return from Australia late in November, and the first Monday in December she will begin another American tour, starting from San Francisco.

Mr. Mansfield sat for \$600 worth of photographs two weeks ago, and it was his first visit to a photographer in seven years. Last week he had a relapse and had to cease rehearsals.

The site of the new theater at Deadwood, S. D., has been found to be a placer claim. The owners are finding enough gold in the dirt that is being removed to pay for the construction of the building.

Thomas Jefferson, who has been playing "Rip Van Winkle" in the country for some years, made his first appearance in New York the other night in his father's role, but was not very cordially greeted.

Mr. E. S. Willard began last week his American tour, selecting Montreal as the scene of his first week. Mr. Willard is still using his repertoire, but is featuring his pretty play, "The Brighter Side," this season.

David Warfield, at the Bijou theater, New York, has just performed the three hundred and fiftieth performance of "The Music Master," and there is no present indication that the run of the piece will not continue throughout the season.

Booth Tarkington's new novel, "The Quickest of Canada," which is running as a serial, is to be dramatized by Mrs. Genevieve E. Haines, the author of "Hearts Aflame." Mrs. Haines will also prepare a stage version of "The Beautiful Lady."

Aubrey Boucicault will retire this week from the cast of "The Prodigal Son," in which play he assumed the role of the prodigal. Boucicault will likely become one of the stars of Proctor's big Fifth Avenue Theater company in New York.

"The Lightning Conductor," a novel, has been dramatized into a three-act comedy by Harry B. Smith, and will be produced by J. Fred and Charles Zimmerman and Harry G. Semmers. The important roles will be played by Herbert Kelsey and Edie Shannon.

Mme. Modjeska has taken up rehearsals of the plays which she will include in her forthcoming tour of this country. Mme. Modjeska spent the summer at her place in southern California and has returned east greatly improved in health and ready for her last public tour.

Arnold Daly has separated from Liebler & Co., and in the future he will

touring, but has never been played in the west.

Louis James celebrated his sixty-third birthday at Atlantic City on Oct. 3. His company took occasion to express their admiration for him by elaborately decorating his dressing room, and after the performance gave a supper in his honor at the Piedmont hotel, and presented him with a handsome loving cup.

Lillian Russell has begun legal action against Lee Shubert to recover \$250,000. The fair plaintiff says that this represents her share of the profits of "Lody Teale," which she never received. Miss Russell contends that she received a salary and was also to have a half interest in the profits of the opera.

William H. Crane has met with great success in his new comedy, "An American Lord," by George H. Broadhurst and Charles F. Dazov, before a large audience. Mr. Crane impersonates a bluff, rugged and big hearted westerner, a role similar to those in which he did so well in "The Senator" and "The Governor." Miss Hilda Spong appears as an Irish widow.

The announcement is made that "For the Crown," Mr. John Davidson's adaptation of the French play, "Pour la Couronne," will be the next production by Mr. Forbes Robertson at the London Scala theater. When Mr. Forbes Robertson first appeared in this play, at the Lyceum some years ago, the part of the heroine was played by Mrs. Patrick Campbell. At the Scala it will be sustained by Miss Gertrude Elliott.

Mr. McLellan, our self-exiled playwright, who prefers London to New York, seems to have succeeded with his new piece, "On the Love Path," that Ellis Jeffreys is acting at the Haymarket there. "Lean Kleeschna" showed how strong and good a "story" play, Mr. McLellan could write. "On the Love Path" in turn shows a pretty skill at light, fantastic, humorous comedy. By next season, if not before, we shall see it in America.

Maxine Elliott has purchased from Clyde Fitch the English rights for "Her Great Match," and will appear in this play for her next engagement in London in April, 1907, at the Lyric theater, where she appeared in Mr. Fitch's "Her Own Way" last spring. Miss Elliott will continue to play in "Her Great Match" until her London appearance a year from next April and in September, 1907, will produce in New York a new play by Mr. Fitch.

Adels Ritchie tells a new story on the line Dan Leno, the English comedian. Leno was eccentric and it was his habit when he had a new part to create to go to the theater the evening of the initial performance at about 5 o'clock. He would go to his dressing room and make up fully for the part. Then he would stride through the wings, the dressing rooms, the property room and all the theater with head tightly clasped in both hands, and his eyes turned heavenward, crying, "Oh, Lord, make me funny! Good, kind Lord, please make me funny tonight!"

E. H. Sothern and Julia Marlowe, who are in the second season of their joint starring career, have under the terms of their contracts with Manager Frohman one more season to appear in Shakespearean revivals. An evidence of how far ahead Mr. Frohman looks sometimes it is stated that next season repertoire for the Sothern-Marlowe combination will include "Cymbeline," "The Merry Wives of Windsor," "King Lear," it has been years since any of our prominent actors have attempted "King Lear," and Mr. Sothern's debut

in the role will likely arouse a great deal of interest.

Hall Caine has been tinkering steadily at his "Prodigal Son" since he arrived in New York, making changes in the play and molding the players to his notion of his characters. In London the piece has been notably successful, but in New York it has fared ill. There the average spectator complains that the interest breaks at the end of the second act. Caine, as cock-sure as ever, and as delicately modest about it, thinks it "immeasurably superior" to his other plays. He lays the blame for the semi-failure on the American actors and the American managers who—poor stupid chaps!—could not follow the workings of his master mind. As it is, the play is to be withdrawn in New York in a fortnight and then sent on the road in its new shape.

NEWS OF THE LONDON STAGE.

LONDON, Oct. 14.—After a career of over 75 years the Strand theater, which is one of the most famed as well as one of the oldest of London playhouses, is marked out for destruction. Its site is wanted by the promoters of one of the new "tube" railways, who are willing to pay more for it than could be made out of a theater in 50 years, and so the "merry little Strand," as it used to be called, will have to go.

The "Strand" has the distinction of being probably the only London playhouse to which admission has ever been gained through the purchase of confectonery. Several years after its opening in 1881 by Ellen Rayner, a popular impersonator of Yorkshire characters, the Strand was taken by an actress named Wyley, who, owing to a technical dispute, was obliged to obtain a decree from the court to obtain her regime patrons of the Strand paid a dollar at an adjoining confectioner's for a box of lozenges and were "presented" with a box ticket which half an ounce of peppermint drops carried with it admission to the "pit."

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During the tour of Mrs. Fiske and the Manhattan company in "Lean Kleeschna" last season, she was unable to appear in various eastern cities, as they were closed to her as an independent, and thus she made the journey across the continent to San Francisco and the Pacific country. The independent movement has opened theaters in the east this season, in various cities that have been closed to Mrs. Fiske and others, and thus "Lean Kleeschna" will this season be seen in places from which it was excluded last year. The first stand of Mrs. Fiske and the Manhattan company in "Lean Kleeschna," following their brief season in New York at the Manhattan theater, is Philadelphia, where they are playing to the best business and appreciation that Mrs. Fiske has ever enjoyed in that city.

the letters he has written; and then they all come together in the home of an innocent but irascible man whom they suspect of having obtained possession of the letters. It would be rather elementary fun, if it were not for the wit of the dialogue and the continued ingenuity of the business. For the most part there is surprisingly little vulgarity in Cartan's treatment of a subject that easily might have produced humor of the cheap and nasty sort. But every important character in the play is either a hypocrite, or else disreputable or unpleasant for some other reason. The same was true of "Mr. Hopkinson." The author's wife, Miss Compton, has her usual part of a starchy, good-natured, easy-going lady of fashion. Nearly every member of the company is of stellar rank, and the success of the play was never for a moment in doubt.

Everyone thought it queer that Arthur Houschier should transfer to another company his amazingly successful venture "The Walls of Jericho," while public interest in Sutro's play was apparently about as strong as ever. In order to put on at his own theater, the Garrick, a production of "The Merchant of Venice," he seems that Shakespeare can compete even with Sutro, for the Bourschier "Shylock" is an undoubted popular and artistic success, and so is Violet Vanbrugh's "Portia." Escorted taste in details and emphasis on the blithe gaiety of the Venetian young folk were perhaps the distinguishing features of the production. Superlatives rarely have been so candidly doled out as those crowds of merry-makers who danced before Shylock's house, or as the sailors and market girls who thronged the streets of Mr. Bourschier's Venice. Shylock himself was neither a demon nor an embodiment of pathos, but a vigorous incarnation of passionate and poetical race-hatred. There was an unusual amount of incidental music, and many another element of the actor-manager's intention to make the play enjoyable for its own sake and not because it happened to be written by a dramatist whose name happened to be Shakespeare. The unbounded delight with which the performance is being received gives food for managerial thought.

Ethel Newcomb, returned from America recently with the Queen's Hall Orchestra at Thursday's promenade concert. She played the Saint-Saens Concerto in C minor magnificently and was enthusiastically received. It seems to be the intention of the musicians here that this American girl is now sure of a place among the foremost of the world's pianists. She leaves next week for Vienna where she resumes for a time her work as Leontak's assistant, and will then set forth on her career as a piano virtuoso. She is to give a recital in Berlin in January.

On west One Hundred and Twenty-fourth street, Young, the photographer, the famous Moreau studio, on Fifth avenue as photographer, a most enviable position for any young man, as only ability can get a hearing in such places, and he is to be congratulated.

The return of Mr. and Mrs. Fred J. Pack to New York for the winter is hailed with pleasure by their many friends here. Elder Pack and his wife are earnest workers in Mutual and Relief society duties; their presence gives stimulus to any organization with which they engage; the prospects for winter work along these two lines will gain strength materially by their presence. At 1290 Amsterdam avenue Mr. and Mrs. Pack have taken a flat, near the main offices of the Utah people.

Mrs. Laura Van Cott, who has been suffering with a severe cold for several weeks has entirely recovered, and is able to be out again, and enjoy the delightful weather New York is indulging in.

For a couple of weeks, Miss Jennie Smith has been taking a vacation and resting her friends on the old aristocratic Quaker Hill quarters of York state, where the country air has worked a marvelous change in her health. Friday, she returned to her duties in the city.

The provinces have decided, and most emphatically so, that Amelia Bingham is a great manager, and her husband a clever actor. "Ireland 1798" is a "go." Lloyd Bingham has secured a big success, and he and two ladies of the cast, Elizabeth Merrett and Lisle Leigh, are recipients of big notices, flattering in the extreme. The three principals just mentioned are well pleased with the outcome, and a long season is being booked. The company plays Pittsburgh this week, and then follow the eastern circuit until well into December.

The passing of a great artist, at least we of the unlearned in art, think him one—witnessed in the departure of Charles Dana Gibson for Europe. He is leaving us to become a "real artist," he says. With his school books under his arm he goes to Spain, France and Italy, to study art in its highest form, to begin at the very bottom, and work up till he becomes a great painter in his own right.

Mr. Ben Pratt, who arrived in New York about a week ago, is living with his sister, Mrs. Geo. Bergener, and his brother, Miles Pratt, at the Howell.

oils. "Black and White" have ex-hausted their charms for our American art hero; he wants to see his brush and palette beside him, with the canvas glowing with color, to see men and women, gowns and furnishings, taking on real shades under his magic touch; no doubt all this will transpire, for Gibson is thorough in his work, and time will bring him all his heart craves in an artistic way. Success and an revival!

At the St. Denis, Tenth and Broadway, Mr. Will Needham registered a few days ago. He is making a flying trip east, leaving for the west Tuesday evening.

President McQuarrie returned Saturday evening from Salt Lake, where he had been attending the general conference. He addressed the Balmis at chapel services today, bringing news of old friends, once residents of this city, that was very pleasant to hear.

Elder J. C. Crosby, formerly of Pangutich, will labor in the Brooklyn conference. He is living at present with President Jacobs, at 420 West One Hundred and Twenty-fourth street.

At the Waldorf, Mr. and Mrs. Hal Daynes have been seen by their friends for a few days. Mr. and Mrs. Daynes sailed for Cuba Saturday, to spend a few weeks. Mrs. Daynes was a member of the "colony" all last winter, and as Miss Leona Taylor, made a host of friends in her school course at university, as well as among the Utahns. Congratulations are offered the young people by all here.

Miss Retta Young of Provo came in from Chicago Saturday evening to pass the winter and take up the study of art. Miss Young is stopping with friends at present, not having decided where she will permanently locate, until her art school is decided upon.

At 1106 Madison street, Brooklyn, Miss Belle Barton is living with her aunt, Mrs. Martha Holt. Miss Barton has been a student at the Pratt Institute for several years, and is a graduate in domestic arts, and only occasionally has time to visit with her New York friends.

Edwin Milton Royle's "Squaw Man," by a bit of managerial maneuvering, will be seen at Wallace's theater Monday, Oct. 23. "In the Bishop's Carriage," which was to have had a long New York run at this theater, has been sent to Chicago for a few weeks and the "Squaw Man" will get in a good engagement before "The Girl from the Golden West," which so closely resembles it, is seen in the metropolis. Just another theatrical coup—what springs from the alert brain of Liebler

& Co., who never sleep, in matters theatrical. It will be remembered that in "The Bishop's Carriage,"

No letter to Salt Laker seems complete without a mention of Miss Adams and her wonderful success in "Peter Pan"—the "Fairy Play," as it is called by all; but in it Miss Adams has scope for her versatility, which she employs to great advantage. The scenic artist, property man, and stage manager are principal actors in this new venture—their parts are so important they cannot be mentioned, even when the star is mentioned. Nov. 6, will see "Peter Pan" established at the "Empire" for an indefinite run, and then we shall have our New York critics to stamp of approval or disapproval on the fairy production.

Salt Laker who were curious, and no doubt there are many of them, to know something more of Miss Adams' play, as it is impossible to gain an idea from its queer title, will be interested to read the following from the New York Herald account of the opening night in Washington: "Miss Adams in this play does three remarkable things for a woman actor: taking a masculine part. She flouts a broadsword duel and sings a song and dances in pajamas. Few new plays have ever had a larger house in Washington or a more auspicious first night. The crowd was two blocks long before the doors opened. When the elaborate stage settings were seen the explanation was given for the postponement from last night. At the whimsical conceit of the play, but speedily realized that a fairy play, what entered the spirit of it and applauded rapturously."

Miss Adams, Miss Mildred Morris, who takes the part of Wendy, the little mother of the boys, and the other juveniles were called before the curtain after time at the end of each act. Even the crocodile, the bears and the canine nurse of the Darling children were favored with certain calls. The play will say that "Peter Pan" is an English joke dramatized. The play is variously described as a fantasy and an extravaganza. But neither of these words gives an idea of what it is. It is rather a combination of the spirit of "Alice in Wonderland" and "Treasure Island." It is built by Mr. Barrie on his fairy story "The Little White Bird." Peter Pan is a boy who ran away on the day of his birth, because he did not want to grow up and become the greatest man in his country. JANET.

Dr. J. Boyd Gordon, Dentist, 235 S. Main.

SALT LAKE THEATRE, GEO. D. PYPER, Manager.

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THE WHITE TIGRESS ESCAPED FROM THE HAREM.

The most heroic war drama on the stage, depicting actual scenes from The Russo-Japanese War. 22 people in the cast. A great New York Production at regular prices.

IF IT'S AT THE GRAND IT'S GOOD.

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