DRAMATIC

THE "Madam Butterfly" engagement next week will take on the character of a festival. Savage sends us the biggest orchestra he has ever put out, and three rows of chairs in the parquet will have to be sacrificed to make room for the musicians. Three complete casts are carried, so that the exacting role of Madam Butterfly is never rendered two consecutive performances by the same singer. Tuesday night Madam Szamosa sings the role with the famous tenor Sheehan and Mr. Richards the baritone of the "Parsifal" company supporting her. At the Wednesday matinee Miss DeFelipe, Mr. Shehan and the baritone Brownlow will sing. Wednesday night Florence Easton has the soprano part, and the well remembered tenor Mr. McLellan will assist her. Mr. Rothwell and Mr. Feith alternate as conductors.

Tuesday night's performance begins promptly at 8:15, the matinee at 2:15 and Wednesday night people must assemble at 7 o'clock if they wish to see the opera in its entirety, as the company is under contract to take the night's train for the east.

* * *

Mr. Fred Mace, in the musical comedy entitled "The Umpire," comes to the Theater three nights with a Saturday matinee, commencing Thursday next. "The Umpire" is written around the national game of baseball, and it tells the story of a certain rank umpire who had to flee the country to escape a mob of enraged "fans." He lands in Morrocco where he meets the daughter of the head of the beef trust, who is himself fleeing from the grand jury. Any amount of comical complications ensue. There are 10 musical numbers in the play, and Mr. Mace will be assisted by Edith Yerrington, Ellen Salinger, Katherine Bunn and many other well known people.

* * *

If there are any doubts regarding the inducements offered legitimate artists to desert the ranks for vaudeville, a glance over next week's bill should settle the matter. Included in the list are Nellie Beaumont, former star of "The Serio-Comic Governess," Israel Zangwill's comedy; Eleanor Falke, who is not unknown here for her work as Lady Holyrood in "Florodora" and later as Mrs. Pineapple in "The Chinese Honeymoon;" Egbert Van Alstyne, the composer of "Navajo," "Cheyenne," "In the Shade of the Old Apple Tree" and other popular ditties, and Louise Henry, the original "Sal Skinner" girl. Yet none of these are the headliner next week, this enviable position being taken by the eight Bedouin Arabs, whirlwind acrobats of the desert, who are generally regarded as a circus top-liner. The Arabs are said to be possibly the hardest working acrobats on the stage. Nellie Beaumont and her company will present a merry farce entitled "My Busy Day." She has some clever singing and dancing specialties during the act. Eleanor Falke, is another dainty singing and dancing comedienne who is now making a hit at the Orpheum houses. Egbert Van Alstyne and Louise Henry will give a musical act during which Mr. Van Alstyne will play several of his latest compositions and Miss Henry will indulge in some "Sal Skinner" specialties. Shields and Rogers, the kings of the lariat, have an act devoted to clever roping work and cowboy tricks. Fred Lasere is down on the program for an aerial controtion act that will undoubtedly appeal to those who like to see the "boneless" wonders tie themselves into knots. The kinodrome with some good comedy motion pictures and Weihe's orchestra will round out what is promised to be one of the best vaudeville bills presented at the Orpheum to date.

* * *

The new local organization of the Theatrical Mechanical association has been tendered the Orpheum theater gratis for the evening of March 31, when a big benefit will be given. All of the artists, which include actors and vaudeville performers appearing at local theaters, Horace S. Ensign and several amateurs, have volunteered their services. The stage hands also have some acts in preparation for the occasion.

* * *

"In Old Arkansaw," a novelty in the dramatic line under the management of Fred Raymond, comes to the Grand the first part of next week. A complete scenic production is carried and several vaudeville features are introduced. The leading lady of the company is Miss Fanny Hammond, an Ogden girl, who has had considerable experience in stock company work.

* * *

The latter part of the week at the Grand will be devoted to the reappearance of an old friend, no less than Sol Smith Russell's play, "A Poor Relation." The company is now headed by Mr. Elsworth, who plays the part made famous by Russell, that of Noah Vane. Everyone remembers the fame of "A Poor Relation," and without doubt it will do strong business at the Grand, where it opens Thursday, March 21.

THEATER GOSSIP

Ben Greet is planning a revival of Charles Reade's "Masks and Faces," in which he has appeared as Triplet more than a thousand times.

Maurice Maeterlinck has purchased the abbey of St. Wandrille in Normandy, which dates back to the seventh century, for a summer home.

The tour of Maude Fealy in "The Illusion of Beatrice" has been extended to May 11, when she will conclude her first season as a star under the management of John Cort.

A new play which Mme. Rejane will produce shortly at her Paris theater is called "London-Paris-New York," and will deal with phases of life in each of the three cities.

Another Yiddish actress, Mrs. Lobel, who is a favorite with her own people, is planning to follow in the footsteps of Bertha Kalich, and will appear shortly in English plays.

There is a theater conducted under a tent in Houston, Tex., where a stock company has been in operation for 11 weeks. Every time it rains the audience is provided with umbrellas.

Orria Johnson has been taking Wright Lorimer's place in "The Shepherd King" for a couple of weeks while Lorimer is recovering from a threatened attack of pneumonia.

Maude Adams will appear for the first time in London next July, in a play which Barrie is writing for her. Rehearsals will take place in America, and the company will be American.

George Alexander has received the new play which has been written for him by Alfred Sutro, and is reported to believe that it contains the best work which this dramatist has achieved thus far.

Marguerite St. John, who has played the leading feminine role in the original "Lion and the Mouse" company for 500 times, has been engaged to support Margaret Illington when she becomes a star next season.

Dickens appears to be coming forward in a dramatic way. Nat Goodwin is thinking of playing an adaptation of "Little Dorrit" and Beerbohm Tree will present a dramatization of "Edwin Drood" in London.

A star has at last been found to play the leading part in the new play "Parted on Her Bridal Tour." She is Victory Bateman, who may almost give her own experience in the drama. She has been parted from two husbands.

Ellen Terry was asked, "What is the secret of success?" She replied that one word, "Work;" and she added, intoning after the manner of the litany, "Work always has been the secret of success, is now and ever will be, stage without end."

Forbes Robertson and Miss Gertrude Elliott, supported by a London company, will begin an engagement at Powers' theater, Chicago, Monday, April 29. They will present a repertoire consistin of "Hamlet," "The Merchant of Venice," "Mice and Men" and George Bernard Shaw's satirical comedy-drama, "Caesar and Cleopatra."

On Saturday, March 9, occurred the one hundred and first anniversary of the birth of Edwin Forrest, the great tragedian, whose distinguished career embodies one of the proudest records in the history of the theater of America and of his time.

Lole Fuller, whose birthplace was Chicago, has remained abroad with her spectacular dances for 10 years, making occasional short visits to her native land. She has been held a special favorite in France, but now is considering an appearance in this country in a special production, with a salary inducement which is said to be $2,000 a week. There are those who remember the time when $100 a week would have seemed a fortune to her.

It is an odd coincidence that in the majority of the plays with which James K. Hackett has been associated successfully the title has been composed of four words, generally with the preposition "of" as the third word, as evidenced by the following list: "The Tree of Knowledge," "The Prisoner of Zenda," "The Courtship of Leonie," "The Pride of Jennico," "Fortunes of the King," "John Ermine of the Yellowstone," "Mr. Barnes of New York," "The House of Silence," "Rupert of Hentzau," "The First Gentleman of Europe," and "The Walls of Jericho."

The announcement that Marie Doro is to be "starred" in "The Morals of Marcus" recalls the fact that this was the play produced by Mr. Bourchier at the Garrick theater in London from which the critics were debarred on the opening night. As will be remembered by those familiar with the controversy that followed, Mr. Bourchier subsequently wrote an apology for his action, asking that the play be reviewed "in justice to the author, actors and actresses." The play is a dramatization by W. J. Locke of his novel, "The Morals of Marcus Ordeyne," and has enjoyed a long London run.

A GROUP OF DANCING GIRLS, IN THE MUSICAL COMEDY, "THE UMPIRE."

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, March 11.—Some literary gentleman—I think it was Victor Hugo—once cautioned aspiring young authors against reading; "for," said he, "if you read you are certain to write of the people in the books rather than of the people in the world." But for the fact that a dramatist must know certain mechanics of the trade, I should borrow this argument and use it with those playwrights who spend most of their time at the theater. George Broadhurst's latest work, "The Mills of the Gods," presented last Monday at the Astor, failed chiefly because its characters are actuated by thoughts, emotions and conditions that exist nowhere outside of fiction.

Our drama is humorously littered with rules of conduct indubitably copied from what once was real life. There must have been a time, for example, when ruined girls actually did dress in black and become governesses. Nowadays they wear purple and fine linen, and are much fawned upon by respectable folk who cannot afford cabs and expensive apartments. "We will stone these women, but the stones come from Tiffany's." The observant dramatist would soon be satisfied of this fact if he glanced into Rector's or Shanley's, but he only glances into musty old plays and accepts the tradition. The most antiquated convention of literature is the fallacy that any man who has been in prison is condemned to shame and disappointment for the remainder of his days. In dramatic literature you will find that notion employed as the theme of "The Ticket-of-Leave Man;" in ordinary literature the most conspicuous example is "Les Miserables." When these works were produced it is probable that an ex-convict had what is called "a hard row to hoe," and so both stories made a popular appeal. Right now and here, where we accept a man at his present value, nobody can take seriously such worries as those of James Clarke in "The Mills of the Gods." Monday evening, everybody in the Astor theater except James knew just what he could have done to be saved. James made the discovery at 10:50 o'clock, because it was time for supper. If he had displayed human intelligence an hour before there would have been no play.

James never had much tendency toward the sane and the simple. When his dearly beloved sister was dying, and he needed a couple of hundred dollars to send her west, it didn't occur to him to suggest that his employers lend him the money. Instead, he forged a check, and the first intimation those employers had of the sister story was when he told it to the judge who was about to pass sentence upon him. The scene in the court proved to be the best of the piece. There were several clever strokes at legal procedure, and an audience familiar with criminal law by reason of the Thaw trial appreciated every hit. At the end of the act James and a gentleman named Frederick Payton, who had beguiled him into further thefts, each got five years. Before 10:50 many of us thought the sentence should have been "life."

It was eight years later when we got to the second act, and James Clarke, now known as Richard Harper, was the most valuable man in Newton's cut-glass factory. He had fallen in love with Catharine Gordon, sister-in-law of his employer, and got $10,000 a year for labor that seemed to consist principally of giving "taffy" to her and chocolates to her niece. Moreover, Jacob Marcus of the International Glass company came along and offered him $30,000 to work for that firm in Pittsburg. James declined; not because he knew Pittsburg, but because he was afraid of being recognized as an escaped convict. His fatal density prevented his seeing the wisdom of asking aid from the powerful Mr. Marcus. When Mr. Payton appeared and demanded blackmail, James took him home and divided the $10,000 with him.

Of course, there had to be a climax, both to the blackmail and to the play. At the end of act III. Catharine was seized with an irresistible impulse to visit James' rooms at midnight. This is the ninth time since August that a play lady has yielded to that impulse, and, by a strange coincidence, all of them have been seized at the end of the third act. Any way, Payton caught Catharine, and held the visit over the head of his victim. Whereupon, the worm turned, and for three minutes, while the two men were struggling about the stage, we had something approaching real drama. There was an act after that, and, at 10:50, as aforesaid, James made a clean breast of it to Mr. Marcus, and everything ended happily.

Good plays are not to be got from an author quite as regularly as eggs from a hen, and it would be too much to expect that in one season Mr. Broadhurst should produce two pieces of the excellence of "The Man of the Hour." That stirring drama assured the author's position in the world of the theater, and will keep his name before the public until he shall write a worthier successor than "The Mills of the Gods."

Robert Drouet is seen at the Astor in the role of James Clarke, and his performance is serious to the point of being funereal. Edgar Selwyn does much to save Payton from being impossibly villainous, his characterization being intelligently modified by admirable lightness and humor. Florence Rockwell is pretty and satisfactory as Catharine, and considerable credit may be given to Harrison Armstrong, Joseph Touhy, Toby Lyons and Louise Closser. Frank Sheridan "doubles" the roles of an attorney and Marcus with distinction, authority and finesse. There is a "stage child" named Queenie Phillips. I have always thought that we should not judge Herod too harshly for his massacre of the babes until we make sure that none of them was a "stage child."

The Greet Players—a mistake of the type in the Evening Telegram made them "The Great Players;" but they aren't—appeared at the Garden Theater last Monday in "The Merchant of Venice." Ben Greet is the head of the organization, and it is his give "Shakespeare's plays as Shakespeare wrote them." An excellent idea it is, too, from the manager's viewpoint, when you reflect how much money it saves from the scene-painter and the railway corporations. However, the scheme doesn't seem to appeal equally to the general public, which isn't being largely represented at the Garden.

Small wonder! There is no more reason why one should see drama acted without proper accessories in this day and age than why one should journey to Washington in a stage coach. That trip once had to be made behind horses, and dramas once had to be acted without accessories, but, such privation being necessary no longer, you and I can be content to read about the primitive methods of old. Moreover, while Mr. Greet may giv "Shakespeare's plays as Shakespeare wrote them," I should be loth to believe that he does so as Shakespeare acted them. If George Bernard Shaw believes it, I can account for his opinion of Shakespeare.

As a matter of fact, the demonstration is truthful only on the surface. Mr. Greet's company includes several women, and women did not appear on the stage in England until long after the death of the bard. Female characters were assumed by boys, "which," says Symonds, "often led to great confusion." Once again I observe: "Small wonder!" There is confusion enough in the Greet performance; where no lowering of the curtain or change of scene marks difference of time or place; where indoors and outdoors, Belmont and Venice look all alike, and the dramatic persons walk off the stage one minute and return the next to tell of stirring events that have occurred in their absence! It may be true that this is "as he intended them to be acted" and that the absence of scenery prevents the distraction of the audience, but Shakespeare "intended" his plays to be acted that way only because he knew no other, and proper scenery distracts me a great deal less than the absence of it.

* * *

George Bernard Shaw's comedy, "Widowers' Houses," was offered by Herbert Kelcey and Effie Shannon at a special matinee last Thursday at the Herald Square. I didn't see it. I am a great deal too busy to spend afternoons in the theater, and I declare myself in a state of rebellion against the special matinee. With a degree of patience that does me credit, I have matineed through two so-called plays by Browning, two plays by Ibsen, one play by Wilde, and a dozen plays by heaven-knows-who, and that "lets me out" for this season. Every night of my life I go to the theater, and I'm going to have my afternoons off.

If "Widowers' Houses" makes a great hit it will eventually reach the dignity of regular evening performances, in which event you may have my opinion, and welcome. If it doesn't, no harm's done. Meanwhile, by expending a dollar eight you can read "Widowers' Houses" in its entirety, with "Mrs. Warren's Profession" thrown in for good measure.

* * *

Everybody remembers Maurice Barrymore's retort to the gentleman whose resentment at being called a thief took the form of a remark that "if we were in Texas I'd blow your head off!" "Well," returned Barrymore, "if your honor is a matter of geography we'll say no more." New York's morals seem not only to be a matter of geography, but of chronology. Mme. Pilar Morin once got into trouble here for going to bed on the stage in "Orange Blossoms," though that same very commendable thing had been done for years in "Fra Diavolo." One woman undressing in "The Turtle" was stigmatized as indecent in 1898; a dozen women undressed hardly draws attention to "A Parisian Model" in 1907. Two years ago "Mrs. Warren's Profession" called for police interference; now the Shaw play is being presented at the Manhattan theater in peace and quiet. Manager A. H. Woods and Samuel Gumpertz have even announced a matinee especially for clergymen. "Mrs. Warren" is being acted by Mary Shaw, Katharine Countess, Edward J. Radcliffe and others, and I shall tell you more about it next week.

* * *

Here is a story that is being told of Richard Mansfield:

An actor had been engaged for Mr. Mansfield's company at a salary of $75 a week. He "made good" in the part, and promptly insisted that his stipend be increased to $100.

"Why?" inquired Mr. Mansfield.

"Because I've achieved a big success in the role."

"Ah," returned Peer Gynt, "what do you suppose I gave you $75 for—to fail?"

BEDOUIN ARABS,

Part of the Troupe Appearing at the Orpheum Next Week.

THE LEIGHTON PLAYERS.

Will Come to the Grand for Stock Engagement and Open in "Friends."

The Grand theater management has been most fortunate in that they have succeeded in securing the strongest popular priced stock company in New York City, the Leighton Players. The company is headed by Mr. Harry Leighton, well known in New York theatrical circles, and his success and popularity are shown by the fact that he belongs to the most exclusive Bohemian clubs of that city, "The Lambs," Brooklyn Yacht club and the Eccentric club of London, England. Among the players are Miss Emily Dodd, last season leading lady for Robert Mantell; Miss Elise Scott, Miss Jane Fernley, and Miss Marjorie Fletcher, making a quartet of the handsomest women that ever left New York in one company, so says the press agent.

Mr. Leigton, by paying a heavy royalty, has secured the right to produce several of the late Belasco successes, all of which have had runs in New York of from one to two years—"The Darling of the Gods," "Sweet Kitty Bellairs," "Heart of Maryland," "Leah Kleschna" (Mrs. Fiske's great success), and many others. The opening play, "Friends," on March 31, will be of particular interest to Salt Lake theater-goers, as it was written by Edwin Milton Royle, a Salt Lake author.

"Madam Butterfly's" Tragic Story.

LIEUTENANT B. F. PINKERTON, of the U. S. Navy, is about to contract a Japanese marriage with Cho-Cho-San (Madam Butterfly). When the curtain rises, he is being shown over the little house with his Japanese wife, Goro, the marriage broker, has found him in the house and is enjoying Pinkerton's surprise at the ingenious contrivances of the building. Pinkerton is introduced to three Japanese servants, one of whom is Susuki, Butterfly's faithful maid. His friend Sharpless, the American consul, arrives, and the two men engage in an intimate chat. Sharpless looks upon Pinkerton's projected alliance with disfavor, and begs him to reflect before taking the step. He urges that what is a mere past time to Pinkerton may be a very serious matter—a matter of life or death. The discussion is interrupted by the arrival of the bride, and her friends.

That Sharpless' misgivings are not groundless is soon proved, for in a pretty interview with Pinkerton, Butterfly confides to him that she has, secretly and quite unknown to her relations, renounced the faith of her forefathers, a step which means cutting herself adrift from all her old associations, and entrusting her future entirely to her husband. The relations arrive with the Japanese officials and the marriage contract is signed. While the guests are enjoying the celebration which follows the marriage, a wierd figure suddenly appears on the scene, shouting and cursing wildly. It is Butterfly's uncle, the Japanese priest, who has discovered her renunciation of faith and has come to curse her for it. Pinkerton annoyed at the disturbance, turns the whole lot out of his house. Butterfly is left weeping bitterly and Pinkerton proceeds to comfort her. He soon woos her back to smiles and happiness and a passionate love scene follows.

ACT II.

Three years have past. Pinkerton has long since been recalled to America. The curtain rises on a sadder and wiser Susuki, praying against all convictions for Pinkerton's return. Butterfly is still faithful. "Banish your idle fears" she says, "for he will return, I know it." Consul Sharpless arrives for the performance of a cruel task. Pinkerton has entrusted him to break the news to Butterfly that he is returning to Nagasaki, but that he is now married to an American wife. Sharpless, with the best of intentions, is unable to deliver his message. The very sight of a letter from Pinkerton throws Butterfly into such a transport of excitement and joy that she is unable to listen to its contents.

Then they are disturbed by a visit from Yamadori, a wealthy Japanese suitor, whom Goro is urging Butterfly to marry. "How can I marry him," she protests, "When I am already married," and when Goro and Sharpless suggest that Pinkerton's desertion of her constitutes divorce, she tells them: "That may be Japanese law, but not the law of America." After Yamadori has departed, Sharpless makes one more attempt to open her eyes to the truth, but she silences him by bringing in her baby boy. "Look," she says, "Can such as this well be forgotten?" And the consul reluctantly takes his leave without having achieved his mission.

The harbor cannons announce the arrival of a man of war. It is Pinkerton's ship. Now Butterfly's transports know no bounds. Her faith is rewarded, her husband is returning to her. She and Susuki decorate the home with flowers until it is a very bower, then Butterfly and the baby and Susuki station themselves in front of three holes that have been pierced in the Shost, there to watch for Pinkerton's arrival. As night falls on the pathetic picture of Butterfly, rigid and motionless, waiting and watching in unshaken faith for the return of the husband who has forsaken her.

ACT III.

The weary night is passed, and the breaking dawn discovers Susuki and the baby fast asleep while Butterfly still stands waiting and watching. Susuki awakes and persuades Butterfly to go and rest, promising to call her as soon as Pinkerton arrives. Butterfly and the baby retire, and a moment later Pinkerton and Sharpless appear. Susuki's joyful surprise is changed to consternation when she finds that Pinkerton is accompanied by his wife. Pinkerton at last realizes the truth of the consul's warnings and the heartlessness of his own conduct. Overcome by remorse, he rushes away, leaving Sharpless to explain. The consul finally persuades Susuki to break the news and try to induce Butterfly to give up her baby to Mrs. Pinkerton, who will bestow a mother's care on it. Butterfly comes down radiantly expecting to find her husband, and in a scene, the pathos of which cannot well be surpassed, she learns the terrible truth. She bears the blow with a gentle dignity more touching than any lamentation. She even wishes the real American wife every happiness and sends Pinkerton a message that she herself will find peace, and that he shall have his son in a half hour's time. Sharpless and Mrs. Pinkerton withdraw and leave the poor little girl alone with her broken heart.

But when, in a half hour's time, Pinkerton and Sharpless return to keep their appointment, the faithful little broken heart has ceased to beat. Butterfly has killed herself with her father's dagger, the blade of which bears the inscription:

"To die with honor
When one can no longer live with honor."

SALT LAKE THEATRE GEO. D. PYPER, Manager.

TUESDAY EVENING AT 8:15 Special Wednesday Matinee, 2 p.m. sharp
WEDNESDAY EVENING, AT 7 SHARP.

Henry W. Savage Offers his
ENGLISH GRAND OPERA COMPANY
AND ORCHESTRA OF SIXTY.
Specially organized for the first American production of the Most Enamoring, and alluring Grand Opera
MADAM BUTTERFLY
IN THREE ACTS BY GIACOMO PUCCINI.
SCALE OF PRICES—Lower floor, $3.00. First Circle (2 rows) $3.00 First Circle (last 2 rows) $2.50. Family Circle (1st row) $2.00. Family Circle (last 3 rows) $1.50. Gallery (unreserved) $1.00. SEATS NOW READY.

NEXT ATTRACTION!
Thursday, Friday and Saturday Next
SATURDAY MATINEE.
Harry Askin Presents the Success of Successes, the Best Musical Play Of a Decade.
THE UMPIRE
ORIGINATED AND DESIGNED FOR LAUGHTER.
10 BIG SONG HITS.
Now seen in the West for the First Time. Coming direct from its Triumph of the East with
FRED MACE (Of Pitt Pafff Poufff, Sandman fame) as THE UMPIRE
And a Superior Company of 60 Mostly GIRLS
SEE THE GREAT FOOTBALL GAME. YELLS AND COLORS USED
The Famous Original Broilers.
PRICES:— 25c to $1.50. Matinee 25c to $1.00. Sale Opens Tuesday, March 19th.

Orpheum
MODERN VAUDEVILLE.
ALL NEXT WEEK.
8—BEDOUIN ARABS—8
Whirlwind Acrobats of the Sahara.
NELLIE BEAUMONT
And Company, in "My Busy Day."
ELEANOR FALKE
The Dainty Singing Comedienne.
VAN ALSTYNE & HENRY
In "Sal Skinner"
SHIELDS & ROGERS
Kings of the Lariat.
FRED LASERE
Aerial Contortionist.
KINODROME
Motion Pictures.
Every evening (except Sunday) 75, 50, 25 cents. Box seats, $1. Matinees Daily Except Sunday and Monday 50c 25c and 10 cents. Box seats 75c.

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OLD ARKANSAW
With Its Wealth of Startling and Realistic Scenic and Mechanical Effects. A Story of the Arkansaw Hills.
SEE The Railroad Hold-up. The Famous Conservatory Scene. The Electric Fountain. A GREAT PLAY! A GREAT CAST!
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Davis & Eugene, Present MR. LEE D. ELLSWORTH, In Sol Smith Russell's Greatest Success,
A POOR RELATION.
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ALWAYS THOSE SAME POPULAR PRICES.
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