# DRAMATIC

THE news that McVicker's theater in Chicago the other day celebrated its fiftieth anniversary, brings to mind the fact that our own play house has something of a history behind it, and that it, too, is not far from its year of jubilee. The Salt Lake theater was formally opened on the night of March 6, 1862, when McVicker's was only five years old, and at the present time, it is likely that they and only a very few others, remain standing of all the theaters of the country built before or in the early part of the civil war. Insurance men have a saying, "It's not IF a theater burns, but WHEN a theater burns"—and the justness of it is shown by the great number of places of amusement that have gone up in flames the country over since McVicker's and the Salt Lake were erected. Those which have survived the fire fiend, have gone down before the march of business, and of such once famous landmarks as Booth's, Niblo's and the Windsor in New York, Ford's in Washington, the California in San Francisco, and a host of others that could be named, nothing remains but a memory.

It will surely be worth while to arrange a fitting celebration of our theater's fiftieth birthday, when the date shall arrive.

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Speaking of McVicker's anniversary, the Mirror says:

On the evening of Nov. 5, McVicker's theater, Chicago, celebrated its golden anniversary. The house opened 50 years ago, and it has the wonderful record of but two "dark" periods in regular seasons during that period. The first time it was closed was after the great fire of 1871, and the second was following the Iroquois disaster, when all Chicago theaters were closed by order of the mayor.

The original McVicker's Theater has been replaced by a new building on the same site. Its opening 50 years ago, was signalized by a production of The Honeymoon, with "Handsome Harry" Perry as leading man. On the occasion of the celebration of the fiftieth anniversary Charles J. Hunt occupied a seat as a guest of the management. He was the only person present that had attended the original opening. Mr. Hunt who is in his 77th year, was an acter in the old Levi North Theater on Munroe street at the time.

"McVicker's," says the Inter-Ocean, "has been the scene of some real tragedies. It was from its stage that John McCullough made his farewell address to the public on Oct. 6, 1884, after which he tottered—a mental wreck—into the arms of Joseph Haworth, his leading man. Edwin Booth was shot at there in 1872, by Mark Gray, a crank, who was afterward proved insane. During World's Fair year, when Denman Thompson's Old Homestead was having the run, George A. Bean, Sr., the veteran actor and close friend of Thompson's died during the performance. He was found dead in his dressing room, where he had been awaiting his cue."

James H. McVicker, the former owner of the house, died March 7, 1898, and Jacob Litt, whose estate still holds the lease, assumed control. During the Civil war, Mr. McVicker, who was intensely patriotic, kept a cut of the flag and the motto, "The Union Forever," at the head of his program, and "The Star Spangled Banner," and other war airs were played at each performance. He gave the cast storeroom connected with the theater over to the women as a workroom in which they could prepare lint, bandages, and other needful things for the soldiers.

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First at the Orpheum next week comes Cliffe Berzac, with his trained ponies and the famous original mule "Maud." This act is said to be the greatest laughing hit in vaudeville. Besides "Maud," there are three clever Shetland ponies of highly trained intelligence.

James and Sadie Leonard and Dick Anderson, appear in a hysterical Roman travesty, entitled, "When Caesar Sees Her." This sketch is a satire of Bernard Shaw's "Caesar and Cleopatra."

Next come Emma Francis and her Arabs. This turn is made up of whirlwind dancing and athletic stunts. These Arabs are just from Africa, and their tumbling feats are said to be marvelous.

By way of variety, George Austin Moore will render character and negro songs. Mr. Moore sings syncopated songs that the world has been taught to believe are the legitimate evolution of the old negro melodies, in a way that is good to hear.

The Tivoli quartet are soloists and harmonists, who have had a triumphal tour throughout the country.

Allen Wightman comes billed as a clay modeller and pastel painter. His skill is said to be something wonderful. The kinodrome pictures and Mr. Welhe's orchestra are sure to keep the place in popular favor they have won in the past.

* * *

Miss Florence Roberts is coming back again on Monday night. After her experience in New York with Ned Royle's "The Struggle Everlasting," her manager secured from Henry Miller and Margaret Anglin, the well known play of "Zira," rendered by those artists in this city several seasons ago. After they left here they toured the whole country, and made a great success, especially in New York. As most people know, the story of the play is taken from Wilkie Collins' famous novel, "The New Magdalen," but this version is entirely distinct from that in which Clara Morris scored one of her great triumphs.

Miss Roberts brings her own New York company and ought to have a strong welcome.

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Among the nearby comers at the Salt Lake theater are three strong attractions, Amelia Bingham in "A Modern Lady Godiva," Max Figman in "The Man on the Box," and later on, the famous English actress, Mrs. Patrick Campbell, generally known as the successor on the English stage of Ellen Terry.

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The attraction for the first half of next week at the Grand will be one of Hal Reid's western dramas, entitled "The Cow Puncher." The story is that of a native Arizonian who defends the girl he loves against the treachery, perfidy, and soulless of several bad men aided by a renegade Mexican. The play is full of emotion and thrills, and a big part of the interest centers around little Ann Slattery, a bowery waif, who has been adopted by the Arizonian. The comedy roles are supplied by Tacoma Tim, a native of Ireland, and Spokane Ike, two characters who always see the bright side of life and are always ready with a joke. The usual specialties will be introduced between the acts of "The Cow Puncher."

On Thursday night, that well known travelling aggregation of burnt corkists, Richards and Pringle's Georgia minstrels, hold the boards and will run the remainder of the week.

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The Moore stock company will present at the Lyric next week a new bill entitled "The Moonshiner," a story of the south; as the title indicates, the story revolves around people who make illicit whisky, and the adventures of those who try to detect them. The comedy parts are furnished by a negro, an Irishman and a Swede, while the sensational and melodramatic situations are exciting enough to please everyone who loves that sort of thing in his bill of fare.

## THEATER GOSSIP

Wilton Lackaye will soon appear in New York City in William A. Brady's production of Hall Caine's "The Bondman."

Miss Eleanor Robson will begin a four weeks' engagement at the Grand Opera House in Chicago on Monday evening, Dec. 8, appearing in "Salomy Jane."

Lillian Russell in her new play, "Wildfire," will come to New York City about Jan. 1. The company is now traveling through New York, Pennsylvania and New England.

Frank Worthing will probably be starred in a dramatization of Robert W. Chambers' novel, "A Fighting Chance," following his London appearance, with Grace George. W. A. Brady has accepted the play.

Miss Julia Marlowe states that she has a number of new plays, but will still keep a number of Shakespearean plays in her repertory. Among her new ones are an Italian comedy and a Cornish pastoral play.

Henry Miller has bought "Sly Meadows," one of the most beautiful farms in the district around Stamford, Conn., and will make that place his home when he is not detained with business in New York City.

Mrs. Patrick Campbell and Mr. Wilton Lackaye have arranged to appear together in a special matinee performance of Mr. Hall Caine's drama, "The Bondman." Last year Mrs. Campbell, originated and played for six months the role of Greeba in the English production, in Drury Lane, London. This year the production has been brought to America and Wilton Lackaye is starring as Jason. The date of the matinee will be near Christmas, when Mr. Lackaye will be playing in New York.

"What is the meaning of the word Easter?" said William J. Kelley, the popular New York leading man at the Lamb's club.

No one could answer the question, and Mr. Kelley went on:

"Nobody reads the Bible now. The ignorance of the Bible and of biblical things is amazing. Biblical illusion is nowadays as unintelligible as a Greek."

"Not long ago at a dinner, I got into a biblical argument. When the argument was over a young lady said:

"'I enjoyed that discussion splendidly but, do you know I always thought that Sodom and Gomorrah were man and wife?'

"Another young lady commented:

"'Oh, well, I suppose they ought to have been if they were not.'"

Mr. William K. Vanderbilt was elected president of the New Theater company to succeed the late Charles T. Barney, who autcided, wh for the first time in several months directors held a meeting, at the residence of the newly elected president, 660 Fifth avenue. Only 10 members of the board were present, tht others being unable to attend, some on account of illness and others being out o fthe city. It was a foregone conclusion that Mr. Vanderbilt would be elected president of the new theater, which is to be erected on the block in Central Park West between Sixty-second and Sixty-third streets. Several months ago work was discontinued on the foundations, but at the meeting the directors discussed the advisability of resuming at once and proceeding as rapidly as possible.

David Warfield says that on the night he opened in his new play, "A Grand Army Man," he felt as if he were going to be married. "I reached the theater hours before the curtain was to be rung up and started to pace the dressing room as if I were a boy about to speak his first piece. I trembled all over, and every once in a while a cold chill ran down my back, and ran so fast that the walls shook. I have had two serious operations in my short and tempestuous career, but never while climbing on an operating table have I experienced the feeling of hopeless blue funk that came over me as I was about to take the plunge that night. Once I had taken it I was all right except for a bit of reflex nervousness, but just before I made the high dive—well, the best I can wish is that you never feel as I felt then. Believe me, my boy, it was awful, terrible, horrible."

Charles H. Drew, who retired last June from the Frank Daniel's Sergeant Brue company, after being on the stage for 44 years, died last Thursday morning at his home, 136 West Ninety-third street New York city, of heart disease. Mr. Drew was born in Massillon, Ohio, and was 61 years old, and his intimate friends were numbered among the best known actors and actresses of his day. His first engagement was with a company of which William H. Crane was a member. He was the principal tenor of the Alice Oates Opera company and the original Mariscan in the production of Grofle-Grofta in this country. Later Mr. Drew was Ko Ko in one of the early Mikado companies. In 1878 he went to Europe with the Colville Opera company and in 1885 joined the William T. Carleton company. He made his first appearance in New York city in La Fille de Mme. Angot on Aug. 14, 1890. He played in the Brownies and The Bride-Elect four years. In 1898 he went to San Francisco and appeared with the Tivoli Opera company there. His mother, Mrs. James Drew, was an opera singer, and his father was one of the editors of the old Cincinnati "Commercial." Mr. Drew was twice married. His first wife was Margaret Gleam, daughter of Samuel Gleim, proprietor of the Richmond, Va., Opera House. She died three years later. His second wife was Velie Dickson, who he married in 1883, by whom he is survived with two children.

FLORENCE ROBERTS

In "Zira," Salt Lake Theater, Dec. 2, 3 and 4.

GERTRUDE RITCHIE

As "Geraldine Graham." With the Cow Puncher at the Grand Theater, December 1, 2, 3 and 5th.

## IN LONDON THEATERS.

Special Correspondence.

LONDON, Nov. 20.—Henry Bernstein is the man of the moment in the playgoing world on both sides of the English channel. All Paris is flocking to the Theater Renaissance to be thrilled by his new play, "Samson," and his success of last season, "The Thief" (which you already have had in the United States) scored heavily at the St. James this week when produced for the first time by George Alexander.

Not since Sardou's "Barbare," probably, has a new production in Paris aroused as much interest here as did that of "Samson" and I should not like to say how many London critics and representatives of British and American managements I recognized on the Dover-Calais boat last Tuesday. They were well rewarded for their journey, the successor to "The Thief" proving almost great drama, but that it can be translated successfully into English is doubtful. The French critics are lauding it to the skies, and it deserves their adjectives—considered from the French standpoint. American and English playgoers, however, do not care for sheer brutality and "Samson" is sheerly brutal. If any transatlantic or British management, dazzled by the success of Bernstein's last play, acquires his new one and hands it over to an adapter for pruning, then I fear that managment will make a bad investment.

In the third act of "Samson," for example, there is one speech which simply could not be rendered into English. This speech, uttered by the hero as he all but chokes the life out of a false friend's body, is a veritable torrent of invective. "Foul as the soiled waters of a sewer," a French critic calls it, and if it is so in French one can imagine what it would be in English. To remove its grossness, however, would be to rob the speech of its undeniable forcefulness, (and naturalness, too, as coming from a man of the hero's type—that is, a former docker turned millionaire.)

The story as you may have seen it outlined in the cable dispatches doubtless sounded powerful enough to stand any amount of "adaptation." It is, of course, that of a money-king who ruins himself in order that he also may ruin the treacherous friend who has stolen his wife's affection. But this modern Samson, as drawn by Bernstein, is such a coarse brute as to be "sympathetic" only by contrast with even more repellent characters, of whom there are several in the play. One of these is Jerome Le Govin, the false friend who betrays the trust of millionaire Brachard. Le Govin is a thoroughly bad lot who is not even faithful to Madame Brachard after he has won her, and it is the woman's discovery of this which leads her to confess her own fault to her husband. Then it is that Brachard remembers Samson's death, and thinks that such a man as he is might sacrifice his own happiness and wealth if only he could bury Le Govin beneath the ruins. Accordingly he works a panic on the Bourse, and while the shares which constitute his own fortune drop point after point, he keeps Le Govin with him until that scoundrel's ruin is accomplished, too. After which he forces him to marry a woman with a multi-colored past to whom, for some reason unknown, the author gives an English name.

An unlovely business, as you see, from beginning to end. Bernstein evidently does not write with an eye to royalties from the Anglo-Saxon countries. But he knows how to hit French audiences "bang in the eye." On the first night at the Renaissance the applause was absolutely deafening after Brachard's awful tirade against Le Govin, and was renewed after a striking speech by the wife of the self-ruined millionaire. When her aristocratic relatives urge her to divorce him after his fall, the woman replies, "No, I was not rented to Brachard, I was sold to him," and she remains by his side. As a matter of fact, she has begun to love him.

Guitry as Brachard misses none of the opportunities given him by the author, and Madame Simone Le Bargy (who keeps that name despite her divorced husband's protests) does fine work as the millionaire's wife, Anne Marie. But "Samson" is emphatically for "the continent." Its English adapter will be a latter-day Delilah, robbing the giant of his strength.

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"Son Pere" is quite another matter. "Her Father," as the new comedy at the Odeon will be called in English, should please English and American audiences as much as "My Wife" has done, and will be done into English by the same Yankee dramatist, Michael Morton.

Like "My Wife" again, however, "Her Father" has been acquired by the management of the London Haymarket and will be tried there before it is played at home. Incidentally, this London playhouse needs a winner badly. Belasco's "Sweet Kitty Bellairs" having expired after a short career. To begin with, "The Education of Elizabeth" is to be transferred there, but no doubt "Her Father" will be put on just as soon as Morton can finish his work of adaptation.

Novelty of situation is absent from this French comedy, it is true, but it is "pretty," just as "My Wife" was, and will be running at the Paris "Odeon" for months to come, judging by the rush for seats. The "unspliced" play, by the way, seems to be gaining popularity steadily in the French capital, where, a few years ago, there would have been no public for a trifle like "Her Father."

The father mentioned in the title is missing when the curtain rises. In fact, it is generally supposed that he is dead, for although he has the right to have his daughter, Jeanne Orsier, for one month in every year, he never has exercised that right. You will gather that there has been a divorce, and in the beginning we see Miss Jeanne with her mother and witness her wooing by a young man who is just starting off to make his fortune in the Sudan. The latter is accepted by the girl, who agrees to wait for him, and at this point her missing father turns up. He has become rich in Russia, it seems, and now claims the month of his daughter's society to which he is entitled.

So Jeanne, much against her will, goes to live with Orsier pere whom she at first detests, and practically all the rest of the play is devoted to the parent's efforts to overcome this dislike. He finally succeeds, and in a really fine scene tells the girl, who is seated on his knee, how much he has lost by never having known the love of his child. "The love of children," he says, "is rooted in parents' kindness, but the love of parents is sacrifice." He never has sacrificed anything to Jeanne, and so he almost fiercely claims the right to make up for the ancient 18 years he has lost.

Then the mother comes in to take Jeanne back. She declares that Charles shall not see the girl till next year, but he protests that now he has once got to know and love her he cannot live without her. Both of them argue the case bitterly and passionately, but the man wins in the end by calling in Jeanne to decide. She admits that she would wish to continue to live in contact with her father, and then when her mother reproaches her with setting the petting of three weeks on a level with the devotion of a lifetime, the girl is sorely perplexed. The crowning argument is brought by Charles Orsier, who asks his divorced wife what will become of both of them when Jeanne marries. Let them, he suggests, make the most of their daughter while she is yet with them; and as he waits for her answer to this last appeal, Jeanne steals up behind them, and, taking a hand of each, silently joins them as the curtain falls.

"Son Pere" is the work of Albert Guivon and Alfred Bouchinet. In Paris the Jeanne is Mdlle. Porel; in London the part will be played by Marie Lohr, who jumped into fame as "My Wife."

CURTIS BROWN.

## BALK AT AMERICAN STAGE METHODS.

A Paris dispatch to the New York Herald says:

"The Prince of Pilsen" has not yet made official entry into the French capital and there is already an insurrection among his subjects. The revolt was directed against the grand marshal of the court, Mr. George Marion, the famous New York stage manager, who is about to reveal American stage methods to the Parisian public in the production of Mr. Gustave Luder's operetta at the Olympia. One of his principals duties is the drilling of a chorus.

The European chorus' idea of its duties is that it walks on, stands in a nice semi-circle, sings a number with a few automatic movements, then walks off with touching unanimity. While on the stage the participants show as much animation as figuring in wax work. But M. Marion is going to change these antiquated methods. Every member of the chorus must exercise such intelligence as heaven has given him, and when on the stage must move about and indulge in gestures and generally obey the Shakespearian axiom of "suiting the action to the word."

This sudden change in stage methods did not, however, meet with the approval of the singers, and yesterday morning, when the hour for rehearsal came, the chorus was conspicuous by its absence, and a little later M. Isola received notice that they would strike. In the course of a day a communication was received from the union. It declared that the chorus member's business is to sing, and that it is for that that he or she is paid, and that the salary does not include the right to ask him to move his limbs or to otherwise use his intelligence. If M. Marion desired to call upon the chorus to bring its gray cerebral matter into use, this must be paid for extra.

Though the proposition was at least original, M. Isola finally agreed to meet the wishes of the chorus. It is therefore understood that if the French chorus learns the American stage methods, it will be paid extra for doing so. Order, therefore, reigns once more in the dominion of the "Prince of Pilsen," and the grand marshal of the court resumed his sway over his highness' subjects.

### Those Who Anticipate

Buying furs for Xmas gifts should investigate the attractive offerings at Mehesy's this week. Knutsford Hotel.

Dr. J. C. Hanchett, office 200-1, McCornick Building. Residence 406 East Second South. Both 'phones.

Orpheum THEATRE

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ALL NEXT WEEK!

CLIFFE BERZAC
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One of the greatest laughing hits in Vaudeville.

JAMES & SADIE LEONARD & RICHARD ANDERSON.
In the Hysterical Travesty "WHEN CAESAR C'S HER."

EMMA FRANCIS & ARABS
Whirlwind Dancers and Athletes

GEO. AUSTIN MOORE
In character and Negro Songs.

TIVOLI QUARTETTE
Soloists and Harmonists.

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Every evening 8:15, (except Sunday) 75c, 50c, 25c. Box Seat, $1.00.
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AUDITORIUM
RICHARDS ST. ROLLER RINK.

SPECIAL NOTICE!
Commencing Monday, November 25th, A new scale of prices will be in effect at the Auditorium on Richards St., Salt Lake City, and Grant St., Ogden.
Ladies will be admitted free at all sessions. Gentlemen will be admitted for 10 cents.
Moving Pictures and Other attractions of high quality will be furnished as usual.

## SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Nov. 24.—On Tuesday evening at Mission headquarters, No. 33 West One Hundred and Twenty-sixth street, Elder Amos Rockwood, who has so long and ably filled the office of president of the Mutual, was given a farewell party prior to leaving for his home in Utah, he having been honorably released from missionary duties after being a member of the Brooklyn conference for over two years. Elder Rockwood will be succeeded by Elder W. A. Joseph as president of the Mutual, with Wm. Chapman as first counselor and Miss Florence Grant as second counselor, Miss Clawson still holding her office as secretary. After the exercises an informal sociable was held, many expressing themselves most cordially to the departing president and retiring officers. Elder Rockwood has made many friends since he came into this conference and it is with regret we all see him go; he has filled a fine mission and leaves with the love and respect of all.

* * *

Mr. George Gillett has been visiting his mother and sisters in Hastings, Minnesota, for over two weeks, returning to the city last night; he expects to leave for Cuba, where he has great interests, some time before Christmas. His sister-in-law and her husband, Mr. and Mrs. Bergener live with him in his apartment on Morningside Heights, during the absence of Mrs. Gillett, who is in the west with her sketch.

* * *

"Accidents Will Happen"—At 134 West Eighty-fifth street, three Utah boys are rooming at present. Mr. Mark McChrystal, with his friend M. A. Moon, has rooms at that number, and Mr. A. B. Young is visiting with them during his stay in the city. This is Mr. McChrystal's last year at Columbia, and he is working overtime to make good at the end of the year. Mr. Moon is also deep in work of a literary nature—and they with their mutual friend, Mr. Young, are having a quiet time, occasionally taking recreation in the way of theaters or operas.

* * *

At the Student's Art League on West Fifty-seventh street, Mr. Gerard von Burkelow Hale, son of Architect Fred Hale, is a student, though not often seen by the many Utahns here, he is still kept in mind by his friends who are interested in art.

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Mr. Ernest Woolley, son of Hon. H. S. Woolley, arrived in the city Friday, and will remain with his father and sister, Miss Cora Woolley until after the holidays.

* * *

At today's services of the Latter-day Saints, Prof. Horace Cummings addressed the congregation, he having come to the city several days ago, intending to superintend the publishing of his text book on Nature Studies. Prof. Cummings will make his home while here with friends.

* * *

Hon. W. H. King, who is registered at the Waldorf, has been visiting a number of his friends when not engaged in the business that brought him here. Judge King is always a welcome addition to the Utah contingent, the only regret being that his sojourn among us is too brief. Tuesday morning the judge will leave for Washington, D. C., where he expects to stay a week or 10 days, attending to business, and then will leave for home.

* * *

On Sunday morning Elders Frank M. Whitney and John Neels Clawson arrived in the city on their way to Europe to fill missions. For a week they will be the guests of their uncle and aunt, Mr. and Mrs. R. C. Easton, and Mr. Clawson's sister, Miss Nan Clawson, who makes her home with them. On Monday, Dec. 3, the young men will leave for Boston and sail the 7th on the Dominion from Portland, Me., for Liverpool; on this same boat there will be a number of elders going over, making a congenial party of Utahns for that part of the trip. The best of wishes go with these young elders from their legion of friends.

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From the Liverpool office Elder Price and wife have returned to America and are on their way to Utah. Elders Anderson and Hatch are also returning home, and all were at today's services. They leave for the west the coming week.

* * *

Artist Fairbanks, who has copied many of the most famous of the metropolitan paintings during his stay in the city, has already sent home five of the principal ones to the Church schools. Mr. Fairbanks is a hard worker and deserving of great credit for his devotion to his art.

* * *

This evening almost the entire Brooklyn conference has gone over to Newark, N. J. Elder Lamb, who presides in Newark, and who is a most enthusiastic worker, has won hosts of friends and is filling the hall they rent every Sunday—the evening meeting especially attracting crowds of people. The Brooklyn conference choir, with Willard Christopherson as leader and R. C. Easton as principal soloist, will be one of the features of the meeting. President McQuarrie will speak and several Latter-day Saint hymns will be sung as many have expressed a desire to hear them. Miss Anna Parkinson acts as accompanist for choir and soloists.

JANET.

SALT LAKE THEATRE Geo. D. Pyper Manager.

Monday, Tuesday AND WEDNESDAY, DEC. 2-3-4,
WEDNESDAY MATINEE.

HENRY B. HARRIS AND JOHN CORT PRESENT
The Distinguished Emotional Actress

FLORENCE ROBERTS!

"ZIRA." "ZIRA."

In "ZIRA;" by Henry Miller and J. Hartley Manners.
As Played for One Year at the Princess Theater, New York.

PRICES—Boxes and Loges, $2; Parquet and Dress Circle, $1.50, $1.00; First Balcony, $1.00, 75c; Family circle, 75c and 50c; gallery, 25c. Matinee, 25c to $1.00. Sale now on.

Evenings 25, 50 and 75 cents. Matinees, 15c and 25c

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A Western Play Worth While.

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50 famous Funsters 50.

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