



**MUSIC AND DRAMA**

The absolute hunger and thirst for something better than the old-time hodge-podge and farce comedy which is evidenced by the demand for tickets to the Bostonians, yesterday's sale was the liveliest in the history of the house, not a single seat remaining unsold for the opening night, after one o'clock yesterday. Everyone knows in advance that this company is not up to its old time standard. Alice Nielson, Eugene Davies and Jessie Bartlett Davis have all fallen away from it, and although the management has ransacked the remotest corners of artistic New York and Boston, we cannot help knowing that the new material they have found does not fill the places of the old. Still, with the full realization of this fact, Salt Lake literally tumbles over itself in its anxiety to secure seats for the two nights which the Bostonians have purchased to us on the present tour. We cannot have the best, let us take the best we can get, is the motto that seems to actuate us, and fully realizing that Mr. Barnabee and Mr. McDonald, owners of the company, will still give us the best traveling opera company to be seen on the road, we part with our dollars and a half, willingly, eagerly, and regret that they have not allotted us two nights more.

If the matter were submitted to a public vote it is doubtful whether "Robin Hood" would not be substituted for "The Serenade." Both are very old and familiar here, it is true, but of the two "Robin Hood" rather wears best. It is a pity that there cannot be a popular afternoon presentation of it on Tuesday.

The principal people in the Bostonians are much the same as last year with the exceptions noted: Mr. Barnabee is the host in himself. Helen Bertram is still the soprano, Miss Van Dresser is the lady secured to take the place of Jessie Bartlett Davis, Mr. McDonald remains the baritone, with Mr. Hawley as his more than capable alternate. The comedians, Frothingham and Fitzgerald are still with the company, and the tenor is Frank Rushworth.

"The Smugglers of Badayez" was expressly written for the Bostonians by Frederick Rankin and Giacomo Minninsky. The composer, a young Pole, and fellow student of Mascagni in Italy, is hitherto unknown in the American music field, and this composition marked his first incursion into it. From all accounts "The Smugglers" is replete with dainty and graceful melody, and the story, which is couched in a comic vein, promises many laughable situations. The story deals with the misadventures which befall an alleged nobleman, who on the eve of his wedding with an adventuress, is mistaken for a noted smuggler and sent to prison. The adventures of the smugglers, the escape of the parvenu, and the love affairs of a young lieutenant and leader of the smugglers, form about the principal climaxes of the opera.

"The Smugglers" will be cast with all the favorites, who are said to be admirably fitted with congenial roles. The ballads allotted to the singers are said to be of a popular character, while the concerted passages and ensembles are especially brilliant and effective. Among the numbers described as most engaging is a song, "Liberty," for baritone, allotted to Mr. MacDonald, a comic number for Mr. Barnabee, "In Sunny, Sunny Spain," a waltz-song, "Love is a Mixture of Joy and Tears," for soprano, rendered by Helen Bertram, a romance song by contralto, Miss Van Dresser, and a march song for basso, rendered by Mr. Dunsmore.

"The Smugglers of Badayez" the musical and dramatic accessories are all promised to be most complete and effective.

Mr. Mulvey's popular house will offer to his patrons next week a varied bill, one that he thinks will prove strong enough to suit all tastes. Monday night he opens with "Uncle Tom's Cabin," by the Dobbins Bros.; needless to say, there is a colored jubilee quartet and a variety of songs and dances. The scenery is said to be new throughout. Uncle Tom runs three nights and will be succeeded Thursday by Lincoln J. Carter's "Remember the Maine." With his customary facility for adapting the scenery to the requirements of the stage, Mr. Carter has secured the blowing up of the Maine for his plot, and has made one of his up-to-date sensations with all his usual success. General Fitzhugh Lee is a prominent character and Captain Sigbee and Admiral Dewey are also made to do service in the cast.

Willard Weihe and Arthur Shepherd have returned from their flying trip to New York, Boston and Chicago. They come back filled with enthusiasm over the rare musical works they listened to in Boston, their stay in New York having been very brief. Mr. Weihe thinks the Symphony Orchestra, of Boston, is fully equal to the Berlin orchestra, New York has nothing to approach it, and the patronage bestowed on its public appearances is something enormous. Mr. Weihe obtained from Lyon and Healy a fine Italian violin which dates from 1745; he thinks it is a rare instrument, and Mr. Shepherd agrees that he never heard him play on a finer one. Mr. Weihe speaks highly of the reception accorded his friend Shepherd who listened to his performance of several piano pieces and notably of some compositions by Shepherd himself. Mr. Shepherd is naturally modest over his achievements, but says he was given a letter of introduction to the Schirmers, the music publishers in New York, who invited him to submit some of his works. Mr. Shepherd says the rendition of "The Messiah" by the Handel and Haydn Society of Boston, accompanied by the Symphony Orchestra and a pipe organ, surpassed anything of a similar nature he has ever heard. Both gentlemen are back at their old places in the Salt Lake theater orchestra.

The many friends of Mr. Goddard in this city are awaiting with interest the result of his first appearance in Chicago on the 22nd. All could have wished that he had been given a role familiar in which to make his test appearance, it is certain that the principal baritone role in Bellini's opera of "La Sonnambula," will tax him to the utmost. The part is a serious one, the opera being on a heavy order, the course there is no dialogue in it, and Mr. Goddard will stand along side of

some of the best artists in the ranks of English opera, and be expected to hold his own ground; a great deal will, of course, depend on the aid he is given by his instructor, for two weeks is but very little time in which to prepare the part which is allotted to him. But given fair opportunity for preparation, and Mr. Goddard will ask no favors from the best of them.

It will seem quite like the old stock days at the Salt Lake theatre for a fortnight, commencing Wednesday evening next. Doubtless if Mr. Pyper could have had his own way, he would

### WILL CLAWSON'S NOTABLE PICTURE.



THE painting of which all San Francisco has been talking for the past month, is shown in this half-tone. It is entitled "Portrait of Miss H." and is done in oil by the well-known Salt Lake artist, J. W. Clawson, who is making his home at present in San Francisco. The writer had the pleasure of seeing the picture in Mr. Clawson's studio recently, and says unreservedly that it deserves all the compliments it has received. The original of the picture, Miss Joan Hadenfeldt, is a young lady of San Francisco, who has decided to adopt the stage as a profession, and she came to Mr. Clawson for a portrait through having heard of his skill from several friends of that gentleman. She is a most beautiful woman, and Mr. Clawson was fortunate in having such a subject for his study. The coloring in the picture is indescribably beautiful, and all who have seen it agree that the artist has made some enormous strides since his last attempt on a similar portrait. The picture was hung for public exhibition in the beautiful rooms of the Bohemian club, where it was given the place of honor. Every newspaper in San Francisco had long articles about it, all copiously illustrated, and the Examiner lately sent its photographer to Mr. Clawson's studio for the purpose of securing a general write-up of his achievements. Under the arrangement with Mr. Clawson, the picture remains at present in his studio, but will ultimately be taken away by the owner. The wide advertising which Mr. Clawson has received from his work on this portrait, is sure to greatly benefit him in his profession, and he already has hopes of securing an order from Mr. Phelan, mayor of San Francisco, for a portrait.

have deferred the coming of the Nance O'Neill, Clay Clement, McKee Rankin, Barton Hill Company till at least Monday week, as its importance is a little apt to be overshadowed by the advent of the Bostonians. Still no one who wishes to see the standard drama interpreted by standard players will be apt to miss the plays provided. Fifteen performances will be given, and that they will be rendered in the best style, is guaranteed in advance by the list of names of the performers. Miss O'Neill is "all the rage" in San Francisco; she packs the house back to the doors whenever she appears, and every manager in the city has offered her time next season. Clay Clement is too well known to need introduction. After his last Salt Lake appearance he took his company on an Oriental jaunt, but it proved an unsuccessful venture, and, being offered a position as leading man by Miss O'Neill, he "came in out of the wet," and now enjoys the luxury of acting without worrying over the management side of the business. McKee Rankin, who has not been seen here for years, is a strong and forceful actor, and Barton Hill is one of the old legitimate standbys of the John McCullough and Edwin Adams days. The opening bill will be "Mazda," a play never yet seen in this city, but one rendered famous by Modjeska.

### THEATER GOSSIP.

Frank Eldredge, brother of Miss Ruth Eldredge of this city, is now an ad-

vance agent in the profession, and will shortly be in this city ahead of a "Faust" company.

John Drew is one of the coming attractions at the Salt Lake Theater.

A "Little Minister" company is booked for an early appearance in both Ogden and Provo. Salt Lake is under obligations to Charles Frohman for leaving this city free from a visit now, in order that we may be ready for one from the original, headed by Miss Maude Adams.

Ada Dwyer did not meet the "Pudd'n-head Wilson" company in Denver, as expected. Notwithstanding the several failures of "The Children of Ghetto," the manager of the company has decided to keep it going and declined to release Miss Dwyer as yet. She thinks, however, that she will be able to join Mr. Mayo some time later.

### MUSIC NOTES.

During the services at the Tabernacle tomorrow afternoon the full Harmony Glee club will render the selection "Martyrs of the Arena."

The friends of that popular organization, the Harmony Glee club, will be pleased to learn that they have a concert in contemplation for the evening of the 24th at the Sixteenth ward meeting

Aria, "The Soft Southern Breeze" (from "Rebekah").....Barnby Mr. Glenn Hall.  
"Reverie".....Vieuxtemps Miss Dales.  
(a) "Sweet Be Thy Rest".....Meyer-Holmund (b) "The King A-hunting Goes".....Macy Orpheus club.  
(a) "Donna Vorrei Morir".....Tosti (b) "The Inquirer".....Schubert (c) "Alas! that spring should vanish with the rose" (from "Persian Garden").....Lehman Mr. Hall.  
"Airs Hongrois".....Ernst Miss Dales.  
"The Destruction of Gaza".....DeRille Orpheus club.  
"Grande Fantasia".....DeBeriot Miss Dales.  
(a) "Thou art like a flower".....Chadwick (b) "Drink to me only with thine eyes".....Old English (c) "Liebeslied".....Dvorak Mr. Hall.

### HEARING "THE MESSIAH"

J. J. Daynes, Jr., writes entertainingly to Prof. Stephens from Birmingham, England, of a visit he enjoyed to the noted public hall of that place, and of a rendition of "The Messiah," to which he listened on Christmas.

"Upon entering the historic old building," he says, "I was surprised to see such a beautiful interior, as from the outside of the building you would think it to be a very dirty and filthy place.

The building inside is arranged something after the style of our Tabernacle, with the organ and choir at one end and gallery all around, only instead of having hard benches as we have, it is fitted throughout with plush opera chairs, and having a seating capacity of about 3,500.

The time advertised for the concert to begin was 7:30 p. m. and we were there promptly at that time and found the place almost full, and by the time they began, which was only ten minutes later, there was not a vacant seat in the house.

I find here that they are very punctual in starting promptly on time, and although this concert was ten minutes late, they would, however, have commenced on time, had it not been that they met with two very serious disappointments. In the first place, during the day, their conductor, Mr. Thos. Pacer, was taken seriously ill, and could not attend, so that they had to get another conductor, and after this had been arranged, their tenor singer, Mr. Walter Pugh, missed the train and could not come in until the next morning. As they could not hold the audience until that time, Mr. Molleaux, the new conductor, consented to sing the solo tenor parts, and as soon as this was announced by him to the audience, there was a great round of applause.

I found the Birmingham Choral Union to be an organization of very close to 500 members, evenly divided in the respective parts; and with a string band of forty pieces, and the grand organ, they made a decided impression on me when they sang their first chorus, "And the glory of the Lord, etc." Every chorus that they sang throughout the evening was what I would call a perfect rendition. I found that their voices blended beautifully, and throughout the entire program I did not distinguish one false note. Their marks of expression were something wonderful, and one of the most pleasing features of the program was that in articulation they were especially drilled. Every word could be distinctly understood, and as the words of this oratorio are a grand sermon, it made me wish that I could be allowed to get up and preach a sermon to that audience on the same subject, and if they would believe it, our mission here would be very much easier. I was especially pleased in the work of the chorus and orchestra, and could have sat there all night listening to them. The choruses outside of the "Lift up Your Heads," "Hallelujah," and "Worthy is the Lamb" were all new to me, and as there were quite a number of others, the three hours I sat listening to them were not in the least wearisome.

I was quite impressed with the little chorus "Their Sound is Gone out into all Lands," and if you want to take up a short piece, with plenty of opportunity for special work in expression, I can commend this to you.

When the program had been rendered as far as the Hallelujah Chorus, and while the organ and band were playing the introduction to this piece, the whole audience arose to their feet to pay tribute and respect to the subject of this the grandest chorus ever written. The solo singers of the evening were Miss Beatrice Vernon, soprano; Miss Minnie Hackett, contralto; Mr. Wm. Molleaux, tenor; in place of Mr. Walter Pugh, and Mr. Wm. Evans, Bass.

Miss Vernon, the soprano, was a young lady about twenty-one years of age, and although her voice had not fully matured, she showed wonderful execution. Especially was her success marked one in the solo "Come unto Him, all ye that Labor." This is a

trust that this may find you quite well, and that I may have the pleasure of hearing from you, I remain, your friend.

J. J. DAYNES, JR.  
172 Grove Lane, Handsworth, Birmingham, England.



### THE SUCCESSOR TO JESSIE BARTLETT DAVIS.



### MISS DRESSER.

Miss Marcia Van Dresser, the contralto who was chosen by the Bostonians to fill Jessie Bartlett Davis' shoes, has for some time been known as one of the best singers and actresses in the profession. She was brought out by Augustine Daly, and was one of the strong successes in the various musical works rendered at his house several years prior to his death. She fills Mrs. Davis' part in "Robin Hood," "The Serenade," and the new opera which is to be rendered here Monday night, "The Smugglers of Badayez," the latter work containing a romance for contralto which she is said to render in charming style.

beautiful piece, and the pathos that she bestowed upon this fully conveyed the meaning of those blessed words, as found in the eleventh chapter, 25th to 28th verses of St. Matthew in the New Testament.

Again she made a wonderful impression in the solo "I Know That My Redeemer Liveth."

Her precision and technique in the piece completely captivated me, and I only wished you were sitting by my side to enjoy it.

Miss Minnie Hackett, the contralto, had a very pleasing little voice, very clear and articulation good, but lacked the power and execution for such work. She, however, made a marked hit in the recitative, "Then shall the eyes of the blind be opened," she showed that she had spent considerable time on this, as her tones, though weak, were of exquisite quality being a round, deep, mellow tone, and she exerted herself especially to convey the precise meaning of the beautiful words.

When Mr. Molleaux, the conductor for the evening, stood up to sing the tenor solos, I fully expected to hear a very much patched up affair, but no such thing was in store for us. He sang every one of those pieces as though it was second nature to him. In the "A very valley shall be exalted," he sang it as though it were no exertion to him at all. He took every one of those difficult runs as though he were running up an ordinary scale, and when he had finished the applause was something uproarious. His gem of the evening was "He was cut off, out of the land of the living." This is, indeed, a very beautiful piece, and I believe Tom Ashworth could sing it quite well.

The gem of the evening was the singing of Mr. Evans, the bass soloist. His voice is a great deal like my friend Goddard's, a little more mellow, however, and not quite so powerful. His recitative and air, "Thus saith the Lord of Hosts," and "Why do the nations so furiously rage together," were, indeed, veritable masterpieces, and no matter how long he sang, he showed no exertion whatever. His execution was indeed to me astounding; he sang with his very soul and those particular parts that needed emphasizing, and the passages of Scripture that related to the coming of Christ, he produced in remarkable shape. His very appearance would indicate that he fully appreciated the sacredness of the text he was singing, and when I perceive how little the world think of the teachings of Christ, it makes my very soul cry for pity for them.

There is no question in my mind at all, but that at the time Handel wrote the Messiah, he was inspired of God, as in this he not only treats the first coming of Christ, but also of His second coming, and if our present writers would make more use of the Scripture, I think it would make a decided impression on the people of the world.

Well, I am not going to preach you a sermon this time, as that was not my intention when beginning; suffice it to say, that I thoroughly enjoyed myself in listening to the rendition of the oratorio, and believe that should you work this up, you could make a grand success, and that it would be very remunerative.

Trusting that this may find you quite well, and that I may have the pleasure of hearing from you, I remain, your friend.

J. J. DAYNES, JR.  
172 Grove Lane, Handsworth, Birmingham, England.

### DR. JOSEPH PARRY.

That the genial Welsh doctor of music still remembers his Utah friends, is evident from the correspondence he still carries on with Professor Stephens, and we are sure his remembrance and the regards he sends, are fully reciprocated by our entire community, for few indeed of the eminent artists of the world who have visited us are better remembered. It was a source of general regret that the outlook was so gloomy here last summer as not to justify engaging him and his operatic party, who were so successful east, to pay us a visit. The foolish and uncalculated "boy-cotting" of the great Tabernacle was the ideal place for big musical events as this, as well as other musical feasts that we are likely to miss for some time to come.

A recent letter received this week by Mr. Stephens, is here given for our readers:

Cardiff, South Wales.  
Evan Stephens, Esq., Salt Lake:  
My Dear Friend—My pen seems to re- vive the happy recollections of the pleasant and never-forgotten visit to you, one and all. Also of happy times and glorious scenes.

A happy New Year to you and all my friends there—you will know who they are, without my naming them. Give each one my kindest and purest regards. Also your choir—all in a lump—and pray include Choir and his choir at Ogden.

We had fine times in the Eastern States last August and September—so sorry and greatly disappointed at no encouragement to revisit Colorado and Utah. Shall I ever again? Any Elsteddoff ever hoped for again?

Please send my manuscript I sent you; I religiously keep all my work; take a copy for yourself and return me. Will you publish it? I hope so. The Liverpool Elsteddoff for 1900 have commissioned me to write them a new work. Forty guineas for one night's performance. It is "Cervidwen," a cantata or one-act opera (one hour and twenty minutes); my sixth opera; engaged now on my seventh and eighth. My sixteen children are getting numerous; I wish you could hear them. Will you visit this country ever? I have a bed that will just fit you. Let me have some news of your friends and doings. Shall be so glad for a long letter. I wonder, shall we ever meet again, there or here? I believe I am fitter for writing, like a boy at school.

My "Jesus of Nazareth" made a profound impression at our Cardiff National Elsteddoff August last. The thing of the whole Elsteddoff—so all say.

Now remember my manuscript and a letter—a double long metre one.

With my purest regards to yourself and friends, one and all, I am, believe me, ever cordially yours.

Up to this time, lack of funds has prevented Mr. Stephens from printing the doctor's magnificent ode, specially written for him and the Tabernacle choir; however, he hopes the time will come when our people will awaken and realize the debt they owe to him, so that they need not be so handicapped in their labors as they have been of late.

It is expected that in the near future a telephone line will be extended from here to Beaver.

On Saturday evening next, Mr. Lewis will lecture to the public on "The School and the Home."

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have returned respectively to Ogden and Boise.

BEAVER B. Y. A. BRANCH.  
O. A. Whitaker and his bride are expected home this week.

The second semester's work will not begin for two weeks yet, on account of the first semester being so short was were unable to complete the course laid out.

Mr. Cline, of Beaver, presented the library with twenty volumes of Dickens' and Emerson's works.

Between thirty and forty young people have been told that there are no more rooms to rent, some have rented in Beaver, some have been admitted with other students and some have gone to other schools.

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