e"fils Excellency the Governor;" Lee fravor, and Mrs. Ryley; who wrote fravor, and Mrs. Ryley; who wrote fravor, and Men," as well as Sir Francis Striand, the editor of "Punch," all stream of the care of "Punch," all stream of the secretary and at redy have promised to appear, and at redy have promised to appear, and at redy have promised to appear, and at redy have promised this occasion, also don sock and buseling the process of the principle of the secretary and the probably sech, for as a former actor he probably sech, with the given the most particle of the summar and the same anything as altrustic as the arrangement of a benefit, but perhaps as altrustic as the arrangement of a benefit, but perhaps as altrustic as the arrangement of a benefit, but perhaps as altrustic as the arrangement of a benefit, but perhaps as altrustic as the arrangement of a benefit, but perhaps as altrustic as the arrangement of a benefit, but perhaps and the proformance. This piece also fitied performance and altrustic as the arrangement of a benefit sever given in the most popular benefits ever given in the most popular benefit ever given in the most popular benefits ever given in the most popular benefits ever given eate sent in anonymously,

A week or so ago it was hinted in these letiers that there was quite a goed chance that Edward Terry would gay the United States a visit soon, with the Hous of Burnside." It has now been definitely arranged that this actor-been definitely arranged that the princess the actor which opens at the Princess theaten New York, on Jan 9, under the management of the Shuberts.

Captain Basil Hood, whose luck in the Dated States never has been very good, has been rather unfortunate at home latterly, too, for his last musical play at the Savoy was only a half-way sue.

cess, and his comedy, "Love in a Cottage," a complete failure. However, the captain is going to try it again with a new musical play which he calls "The Golden Girl." For this, however, his former partner, Edward German, will not furnish the score, which will be composed instead by Hamish MacCunn,

It is rather doubtful if any city has so many theatrical "deadheads" as London—where first performances are almost always invitation affairs—and so it is appropriate enough that from London comes the first proposition to make such guests show their appreciation of the heepitality granted them. Robert Arthur, 'who controls quite a large number of suburban play houses, means hereafter to make every deadhead pay a tax of four cents on his ticket—the proceeds to go to a theatrical charity—and London managers are awaiting curiously the result of his scheme.

Every now and then some society woman or other perpetrates a play—Lady
Troubridge was one of the lest—which
usually is given at a special matinee
and then heard of no more. Most peopic expected that such would be the
fate of the honorable Mrs. Lyttleton's
piece, "Warp and Woof," especially
when it was produced at a distinctly
suburban theater. But not only
did the colonial secretary's wife's
first drama score so prodigiousity on its two weeks suburban tour,
that it was brought to Mr. Frohman's
Vaudeville theater in the Strand, but
there it is proving such a hit that
thoug all over town established successes are giving up the ghost, "Warp
and Woof" is not likely to be heard the
last of for many weeks to ceme. last of for many weeks to ceme,

During the past few months Londoners have been rather disposed to ask why the lists of attractions at the music halls here were made up to such a remarkable extent of American names. The result of a recent trial matines at one of the halls supplies an answer to this query. At this matines 29 native music hall performers who had come to London in search of an engagement were given a trial, but not a single obswas found worthy of a place in the evening bill. So probably London will continue an Eldorade for American "variety people." CURTIS BROWN.

an announ announ

About "Amica," the New Mascagni Opera

alleria Rusticant." every new essay of his unusual talent is watched with eagerness by those who remember the unbounded enthusiasm his Sicilian love drama aroused throughout the musical world, says Max Smith in the New York Press. The public especially pricks up its ears when it hears of a new intermezzo-now almost a sine qua non of Mascagni's art. Thus the composer's latest opera, "Amica," which will have its first performance some time in January or February of next year in the Casino theater of Mont carlo, has started much speculation.
The usual intermezzo will be forthcoming—that we know—and, meager
as is the information, there are a few as is the information, there are a con-other points that may be given here.

"Amica" is a one-act opera based on a modern romantic story. The author of the libretto is a prominent Italian wri-ter, but for reasons of his own he is unwilling to publish his name. How-

HOUGH Mascagni has written the work, as he handed his scheme of nothing to approach in dramatic effectiveness his first effort."Cav-"Cavalleria Rusticana," Amica is di-vided into two parts; unlike the earlier work there will be a change of scene during the intermezzo. The action takes place in the mountains of Piedmont. The first scene, similar to that of the second act of "L'Amico Fritz," represecond act of "L'Amico Fritz," represents the courty and of a country house; a well in the center, the house on the right, a large wagon shed on the left. As night falls at the end of the first part, the scene can be changed without dropping the curtain. The intermezzo, played during this change, is divided, we are told, into two parts, the first denteting a night tempest raging in the depicting a night tempest raging in the mountain ravines; the second illustratmountain ravines; the second interfac-ing dawn on the mountain cliffs. A wild torrent, amid an Alpine landscape is revealed by the rising sun. Amica, the heroine of the play, flings herself into the rushing waters. Besides Amica, a coming—that we know—and, meager as is the information, there are a few soften points that may be given here. Amica' is a one-act opera based on a modern romantic story. The author of the libretto is a prominent Italian writer, but for reasons of his own he is unwilling to publish his name. However, he is not wholly responsible for

THE MAN WHO WROTE "DIXIE"

says: The author of "Dixie," "Uncle Dan" Emmett, was tenderly hid in his last earthly resting place hte in the week in the pretty cemetery par the Kokosing Valley in this count, close to winch he spent the declining as well as the first, years of his Me. Ninety years ago this coming Ocwher Daniel D. Emmett was born just over Cemetery hill, one mile north of Mt. Vernon. Early in his life he beame well known as a minstrel perfermer, and he it was who originated the now over-worked minstrel "first

Not until the stirring times of the war did fame perch upon his standard. It was "Dixie" that brought him re-hown, but that famous song was not given public recognition until five years after it had been written.

RAN AWAY FROM HOME.

Emmett's boyhood life was not unthen he ran away from home because he did not like the work of helping his father in the blacksmith shop. A trav-ting show, which consisted of one ele-phan and an enterprising manager, and an enterprising manager, appealed to Emmett, and he joined this "hospe," traveling from town to town in ohio. The elephant was put on exhibition in the backyards of taverns and in barns, and the monster was a drawing card. After Emmett joined the show the show the program was extended, and the youth did his "stunt" by playing on the violin and singing comic songs. His next experience was with a circus, and then he drifted into

"Uncle Dan" composed "Dixie" in the city of New York in November of 1889. He did not indite the words with the idea that they would be taken up and made popular, but to be used in his regular ministrel performances. It was the custom to end ministrel shows those days with a catchy song known as a "walkover," and it was for this purpose that the lasting song was put on page "walkover," and it was for this purpose that the lasting song was put on paper. He was with Bryant's Minstrels then and he was asked to write something catchy for the next week's performance. "Dixle" was the result.

A short time ago I. S. Potts of this city, one of the veteran minstrel press agents of the country, and now with the John W. Vogel minstrels, came to Mt. Vernon with Wm. Reeves, manager of the Grand Opera House at Washington, D. C. to call upon "Unole Dan." Mr. Potts gives an interesting account of the trip and of the famous singer's home and life.

ONLY AN ACRE.

"The little frame house Emmett called home," Mr. Potts said to The Enquirer, "is hardly more than a hut, but Daniel Decatur Emmett considered it a castle. His wants were few during the last years of his life, and his tastes

a castle. His wants were few during the last years of his life, and his tastes simple.

The diminutive house stands in the center of an acre-plot of ground. It faces the east, and the front yard slores gently down to the dusty road, over which the stage coaches made regular trips between Mt. Vernon and Mansfield many years ago, when Uncle dan was a boy. The house has but Mr. Emmett called the files. The further was of the simplest kind, most Dan's heart, although his wife, many years ago he many years ago here for years ago here of it old-fashloned and dear to Uncle Dan's heart, although his wife, many years ago, when the further was of the simplest kind, most Dan's heart, although his wife, many years ago here importuning me to take him through the South. Although he was a long time before they got back to America, when 'Uncle Dan,' extends over a period of 30 years. Sowen years ago here importuning me to take him through the South. Although he was introduced one of these clown stories and so the 'gagging' was introduced into the minstrel first part.

"After playing in New Tork City all winter they were induced the following summer to go to England. Their entroduced one of these clown stories and so the 'gagging' was introduced into the minstrel first part.

"After playing in New Tork City all winter they were induced the following summer to go to England. Their entroduced one of these clown stories and so the 'gagging' was introduced the introduced one of these clown stories and so the 'gagging' was introduced the introduced one of these clown stories and so the 'gagging' was introduced the summer to go to England. Their entroduced one of these clown stories and so the 'gagging' was introduced the summer to go to England. Their entroduced one of these clown stories and so the gagging' was introduced the summer to go to England. Their entroduced one of these clown stories and so the gagging was introduced the summer to go to England. Their entroduced one of these clown stories and so the gagging was introduced

governous construction and a second a second and a second special dispatch to the Cin-, more pretentious. Chickens wandered cinnati Enquirer from Mt. Ver-non, O., under date of July 2. at will about the yard and through the kitchen, but they were not allowed to invade the bedroom."

HOW THE MINSTRELS STARTED. On the occasion of Mr. Potts' visit, Uncle Daniel Emmett talked about minstrelsy and his connection there-

Much has been sald and written on the birth of minstrelsy," said Mr. Emmett to his guests. "It was instituted in 1842, the originators being Dick Phelan, Bill Whitlock, Frank Bower and myself. We performed on the banjo, tambourine, bones and violin. We all played and sang together and each would tell a joke. We were at a loss as to what to call the entertainment, when I found the word 'minstrel' in a dictionary, and in a few days we were the talk of New York."

talk of New York."

"How did you come to write 'Dixie?' asked Mr. Potts. And his answer was a corroboration of the statement set forth above. He responded:

"I wrote the now beloved and famous lines in 1859 as a walk-over for Bryant's Minstrels, and had no idea that they would be taken up as the war song of the South." song of the South."

AL FIELDS' REMINISCENCES. Mr. Emmett became just a little bit reminiscent, and to Mr. Potts and Mr. Reeves confided:

T've roamed a great deal and I've made lots of money—and spent it. I ought to have taken care of it, and maybe now I'd be a trust magnate! But I love my little home, and the only bar to my happiness is the feeling that I hear the faint barking of the wolf that terrifles old age—and then I don't like it because my folks say I should dress up more."

But the gaunt wolf never approach-

ed the door of the humble Emmett home, for the reason that his whilom companions and the newer "show people" who were inspired by the story of his simple life saw to it that he was provided with more than the necessaries of life. The Actors' Society of New York had pensioned Uncle Dan.

A few years ago Al G. Fields the min-

A few years ago Al G. Fields, the min-strel manager of Columbus, took Un-cle Dan on a tour of the south. He appeared with the Fields Minstrels at every performance, and Mr. Fields now relates that it was a notable success, not necessarily from the standpoint of the boxoffice, but primarily because the people of the south tendered the old

man one ovation after another.
"Uncle Daniel was not in the best voice after he had marked his four score years," tells Mr. Fields with a quaver in his tones, "but every time he quaver in his tones. 'But every time he appeared before the footlights to sing 'Dixte,' the audience went as nearly wild as any I have ever seen. It semed to me as if they would actually raise the roofs from the theaters. Every man, woman and child would rise in a body and simply overwhelm sent al Uncle Dan with applause. great, sir, simply great. It brought back to the memory of the grizzled men who bore arms for the southland the

WOULD BARTER CROWN FOR LOVE.



The crown prince of Germany became so infatuated with the beautiful American singer Geraldine Farrar, that he rebeled at the ties of royalty. Miss Farrar was treated with royal favor by the kalser while in the German em-

Dan' was a counterpart. A TRUE GENTLEMAN.

'He was dignified, reserved and yet sociable. Even after he had returned to his humble cottage in the out-skirts of Mt. Vernon, Ohio, living alone, as he did for many years, visitors were forcibly impressed by the dignified and hospitable manner in which he wel-comed them. Had it been a mansion the hospitality and heartiness of the welcome and the dignified manner in which it was extended would have done

The earliest authentic data I have of 'Uncle Dan's' appearance as a per-fermer is a bill, or program, which he gave me in 1897. The bill advertises a performance given by the Cincinnati Circus in Charleston, S. C., on Friday, Nov. 2, 1841.

"In those days, I am informed, the traveling circus interspersed their acro-batic and equestrian performances with a negro song or a banjo solo, some sort of a single black-face specialty, for in these days the black-faced per-former confined himself to plantation songs, a dance, a banjo solo or the essence of Old Virginia. There were no teams or even negro acts or bur-lesques, as we know them today.

CONCERT GREW FROM IT.

"This introduction of the single negro specialty in the circus perform-ance eventually led to the after con-cert, which all circuses offer their patrons nowadays. I find on the program of the Cincinnati Circus then performof the Cincinnati Circus then performing in Charleston, S. C. Nov. 2, 1841, the name of Dan Emmett, banjo and violin solo and negro songs. Frank Brower is also on the program for a fancy jig and dance. That Emmett was the originator of so-called mintrel 'first part' of the American minstrelsy as we know it cannot be denied. The originating of the minstrel 'first part,' as told me by himself, was as follows:

"'New York City was the mecca then as now for show folks. Boarding at the same hotel in the Bowery were a number of circus and theatrical man-

number of circus and theatrical man-agers, actors, etc. Among the number were Daniel Decatur Emmett, Frank Brower, Whitlock and one other whose name I have forgotten. They were all black-face performers, doing their spe-cialties during the summer with a traveling circus. They conceived the idea of giving a performance with a quartet for the edification of the guests of the hotel, without previous announcement. They had long-tailed, blue coats, white pants and calico shirts with large collars made.

AN INSTANTANEOUS HIT.

"'After several rehearsals the quartet repaired to the large dining room of the hotel. In their other rehearsals in the room they had scated themselves in different parts of the room without any regard to order. On the night in question they had settled themselves at one end of the room facing their guests in a semicircle. Frank Brower with the bones was on one end, with one of the other performers on the other end with a tambourine, 'Uncle Dan' and the remaining members of the quartet with the violin and concertina occupying the other two chairs. While this arrangement was accidental, it has been followed ever since by all minstrel companies. They began their performances with a quartet, a glee and chorus, a southern plantation song, 'On the Ohio.' Numerous other quartets and solos were sung, and the theatrical managers present were de-lighted with the novel entertainment A few nights later they appeared between the acts in a theater, and all winter they were the theatrical hit of New York City. Their entertainment at first was composed entirely of vocal and instrumental numbers. The introduction of the entertainment was the composed entirely of vocal and instrumental numbers. duction of the 'gag' or joke, as we now know it, was accidental.

THE FIRST MINSTREL JOKE.

'Uncle Dan' broke his 'E' string on his violin during an entertainment.
They could not proceed without this instrument, and while he was replacing the string the silence became wkward. Brower, who was quick-witted, began 'kidding' 'Uncle Dan.' This talk took immensely with the au-

an Ohio born man, the greater part of his traveling in his early manhood was through the southern states. He loved the southern people, their ways and manner of life, and to one thoroughly familiar with the southern gentleman of the olden time 'Uncle Terry was a requirement of the olden time 'Uncle Terry was a requirement of the olden time 'Uncle Terry was a requirement of the olden time 'Uncle Terry was a requirement of the olden time 'Uncle Terry was a requirement of the olden time 'Uncle Terry was a requirement of the southern and was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end of the circumstance as related to me by 'Uncle Terry was with this organization for many years, and it was during this end was with this organization for many years, and it was during this end was with this organization for many years, and it was during the circumstance as related to me by 'Uncle Terry was with this organization for many years, and it was during this end was with this organization for many years, and it was during the circumstance as related to me by 'Uncle Terry was with this organization for many years, and it was during the circumstance as related to me by 'Uncle Terry was with the southern and was with this organization for many years, and it was during the circumstance as related to me by 'Uncle Terry was with this organization for many years, and it was during the circumstance as related to me by 'Uncle Terry was with the southern and was with this organization for many years, and it was during the circumstanc

WROTE "DIXIE" PER ORDER.

The minstrel performances in those days were concluded by walk around, a song and dance peculiar to the southern plantation negroes. The Bryant minstrels were in need of a walk around. Jerry Bryant asked 'Uncle around. Jerry Bryant asked 'Uncle Dan' to write a walk around for him. On a dull, rainy Sunday in November, 1859, Daniel Decatur Emmett wrote the song 'Dixie.' It was put into the rehearsal with the Bryant Minstrels and used for a long time. It did not especially commend itself at that time, either to the author or the audience, although it was popular on the street, but not as a musical composition. A year and a half later the Civil war began and the southern soldiers took up 'Dixie' and it was not long until it was a popular melody both with the north and the south. Shortly after it leaped to popularity numerous persons came forward and laid claim to the authorship of this song. Mr. Emmett had retained the original manuscript and there were many persons living who there were many persons living who participated in the original perfor ance, so his claim to the authorship was substantiated beyond doubt. Some even went so far as to write different words to the popular melody, claiming the authorship of the original composi-tion. Rev. Dr. Hull of Mt. Vernon has in his possession the original manu-script of 'Dixie' as sung by Daniel Decatur Emmett.

"DIXIE."

The Song of the South Which Made Emmett Famous.

Southrons, hear your country call you! Up, lest worse than death befall you! To arms! To arms! To arms in Dixie! Lo! all the beacon fires are lighted; Let all hearts be now united.
To arms! To arms! To arms in Dixie!
Advance the flag of Dixie!
Hurrah! Hurrah!

For Dixie's land we take our stand, And live or die for Dixie! To arms! To arms! And conquer peace for Dixie.

Hear the northern thunders mutter! Northern flags in south winds flutter! To arms!
Send them back your fierce defiance!
Stamp upon the accursed alliance.
To arms!
Advance the flag of Dixle.

Fear no danger! shun no labor! Lift up rifle, pike and saber!

To arms! Shoulder pressing close to shoulder, Let the odds make each heart bolder! To arms! Advance the flag of Dixie.

How the south's great heart rejoices At your cannons' ringing voices! To arms! For faith betrayed and pledges broken, Wrongs inflicted, insuits spoken, To arms!

Advance the flag of Dixie. Strong as lions, swift as eagles, Back to their kennels hunt these bea-

gles! To arms! Cut the unequal bond asunder! Let them hence each other plunder! To arms!

Advance the flag of Dixie. Swear upon our country's altar, Never to submit or falter! To arms! Till the spoilers are defeated, Till the Lord's work is completed, To arms!

Advance the flag of Dixie. Halt not till our Federation

cures among earth's powers its sta-To arms Then at peace, and crowned with glory, Hear your children tell the story! To arms!

Advance the flag of Dixle. f the loved ones weep in sadness. Victory soon shall bring them gladness To arms! Exultant pride soon vanish sorrow; Smiles chase tears away tomorrow. To arms: To arms, in Dixie! Advance the flag of Dixie! Hurrah! Hurrah!

For Dixie's land we take our stand, And live or die for Dixie! To arms! To arms! And conquer peace for Dixle!
To arms! To arms!
And conquer peace for Dixle!

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QUEER GAMES OF KLAMATH INDIANS.

of Oregon have adopted many or the civilized ways of their white brother, yet they preserve and enjoy themselves in their ancient sports and games.

One of their oldest games is said to be with tops, and they claim to have had tops in the Klamath tribe long before the white man came among them. These tops, however, are very primitive affairs and are made by sticking a peg through a disk of wood.

One of their most interesting games is a guessing contest, and is called "The Stick Came." It is played as follows; Two large and two small sticks are ar-Two large and two small sticks are arranged under a blanket so that the other players cannot see in what order they lie. These can be arranged in any way; two big ones followed by two lit. the ones; two little ones followed by two big ones; a little one, a big one, little one and a big one; big one, little one, big one and a little one; little one, two big ones and a little one; little one, two big ones and a little one; and a big one, two little ones and a big one. After the placing of the sticks the order is guessed at and the successful guesser counts a point. ounts a point.
What is called "Punching Out the

What is called "Punching Out the Moon," which is played only in winter is another vay, these primitive children of nature have of amusing themselves. An elongated ball of pith, wound with fiber, has a loop attached to one end, and from this loop runs a string six inches long, on the end of which is an ivory pin or a porcupine quill. The player takes this pin, or quill, between

an announce of the second announce of the sec LTHUGH the Klamath Indians ; his thumb and forefinger, and, giving his thumb and forefinger, and, giving the ball a toss, tries to insert the pin in the little loop at the top of the ball. The Klamath Indians believe that as often as they stick the pin in the loop they shorten a little the winter months and hasten the coming of spring.

and hasten the coming of spring.

Another game called "shikna," which means "spears," is played by sticking a forked stick in the ground and cach player retiring to an agreed-upon distance from it, and hurling a spear or sharpened willow at the stick. These spears are generally six feet long and sharpened to a fine point. The object of each player is to make his shikna fall in the fork of the stick, which scores the successful one five points. If none of the spears falls in the desired place, the player w 2-ne shikna falls nearest the goal scores one. The game can be played by a number of boys, and the one who first scores 10 wins the game.

Another winter game that the boys of the tribe are very fond of is known as "shunkshuks," or, to use the English word "ring." It is played on the floor of the wickipps for houses of rough board in which the Indians live) in winter as follows:

The boys sit opposite on the floor.

winter as follows:

The boys sit opposite on the floor, about 10 feet apart. Each is provided with a bow two feet long and three arrows made of reeds and tipped with hard wood. One of the players takes a bark fiber ring four inches in diameter and rolls it to the other, who shoots his arrow at it as it rolls. His object is to pierce the ring before it stops rolling, and if he does so he scores one. But, as the ring with the arrow in it. But, as the ring with the arrow in it stops, the first player shoots his arrow at the arrow lodged in the ring, and if he succeeds in dislodging the same he

gonovoronormovoronormovoronormovoronormovorono | also scores one, and that round is a tie. The second player then takes the ring and rolls it back toward the first player who shoots at it; and thus they go on for hours at a time, arousing them-selves and the onlookers, who applaud the good shots and laugh at the unlucky

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Leuve Salt Lake
Arrive at Bingham
Leave Bingham
Arrive at Salt Lake



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