MUSIC AND DRAMA

A Successful Week at the Grand—Next Week's Attractions at the Theater and Other Places of Amusement.

The Grand opera house has furnished the theatrical amusements this week without competition, and the play there has been the most successful of the season, as is evidenced by late by the crowded houses during the whole week thus by the numerous congratulations received by the management. Miss Warren's interpretation of Caroline particularly has been the subject of favorable comments on all hands. The company is unquestionably one of the best organizations of its kind in the western country.

The receipts have been far beyond the highest expectations of the management and the total of the week will probably prove the largest in the history of the house.

The Theater.

As already announced Canary & Leslie's company will present the Passing Show at the Salt Lake theater on Monday and Tuesday. This play was the attraction at the New York Casino for six months. It is claimed for the performance that it is new to this country, and that similar entertainments have been given in vaudeville some years. Among the features of the play are the musical vaudeville acts which interpolate the humorous situations and a second living picture, intended as a burlesque on the realistic craze. Miss Vernona Jarbeau, who has been seen in this city as a star, takes a novel specialty and appears in a prominent role.

The melodramatic drama, The Pay Train, will be the attraction at the Theater on Friday and Saturday, October 18 and 19.

The Grand.

The coming week, commencing on Monday, the stock company which has secured so much success in Our Error, will be seen in the eccentric comedy Money and Matches. This play is on the same order as Augustin Daly's great comedy successes Railroad of Love and others. It is said fair to the management to mention that its performance does not involve considerable expense, but the patronage given the Grand so far seems to justify this. The play is, by the way, as strong as Our Error, and may duplicate the present week's business.

The action of this comedy hinges on a heated argument between two old cronies—one a banker and broker, who has become wealthy from successful speculations in stocks, and the other a professor of botany—as to the amount of brains required to become shining lights in their separate walks of life. As they can arrive at no agreement, the banker finally proposes to give the professor a certain sum of money with which to demonstrate his theory. A number of absurd blunders and complications arise, of course, from the attempts of the professor to operate on Change.

The farcical nature of the play is relieved by two love episodes that, while treated in a high comedy vein, still retain a strong romantic interest. Mr. Ingersoll, Mr. Edeson and Mr. Edwards appear to have found in the leading roles and the prominent parts for the women are in the capable hands of Miss Warren, Miss Pollock and Mrs. Chester.

The New Lyceum.

The Lyceum will open its doors on Wednesday evening, the 16th, with the Old, Old Story, a play that ranks with The Henrietta, Jim the Penman and similar plays. It is the first time it has been presented in this city. Whether or not Salt Lake City can support two popular price places of amusement remains to be seen. However, the manager, Mr. Elmer Dalsworth, launches upon the amusement seeking public what promises to be a talented organization.

The company is headed by Charles J. Richman, from the Fifth Avenue theater, New York, and who was remembered as being Mr. Langtry's leading man in Gesip and also being connected with the Dion Boucicault engagements.

Miss Ada Dwyer, the leading lady, is beautifully a home product, being the daughter of a well-known flat at here. For the last twelve years she has taken to the stage with phenomenal success, playing in such companies as Richard Mansfield's and E. Henry French's New York companies, in fact she is said to have created the part of Caroline in Our Error, by ably played at the Grand this week.

Sydney Wilmer was here recently with Nat Goodwin in the Golden Fool, and has also played Charlie in Castle's Auc, in one of Frewen's companies.

Wm. Brewer is an ex-member of Dan Frawley's San Francisco company.

Miss Maude Winter is comparatively new to the stage but has succeeded in securing good notices in the eastern press generally. Almost everyone remembers Lou Jarvis, who was with Emily Rancho in Our Flat, as presented here last winter.

Dan Kelly is stage manager and comedian for the company.

A Social Highwayman.

Concerning the presentation of this new play at the Garrick theater, New York, the New York Herald says:

"Bluely, if ever, was an audience so agreeably disappointed as on Tuesday night, when the Hollands appeared for the first time at the Garrick in a new play entitled A Social Highwayman.

"The title was suggestive of holding up some fashionable commonplace; for, lest it mind that Mrs. Rickatell Pepper Tish's story has been read only by the few and that Miss Mary Stone, who had knocked it into dramatic form, was so little known the many visitors the moment there emphatically, as it were, Mary's tyro in playmaking.

"To everybody's surprise and to everybody's satisfaction the novelty achieved one of the great artistic successes of the theatrical season."

Mansfield as a Girl.

Some time ago it was discovered that Henry Irving glued at one time appeared before the public in female garb. Some of Mr. Mansfield's friends say he has had the same bent. Here is the story:

It happened in Boston a good many years ago. Mr. Mansfield's mother-in-law is relative to a member of an musical fidelity, of which Anne Louise Lara, was one, to attend an informal reception also was giving in honor of a certain foreign princess who was visiting the city at the time. Of course, everybody went, and very early after the hour set a coach drove up and the princess was announced.

Everybody was presented to her, and then the various distinguished guests were asked to sing for her entertainment. They complied willingly and the result was really a remarkable success.

The princess had said but little during the afternoon, but she had demanded encore without end, and until the concerts were literally exhausted.

Then, in the set, in moment of everybody, she suddenly arose and, striding up to the hostess in a very manner fashion, exclaimed in unmistakably masculine tones, "Well, mother, that's all, isn't it?"

The next instant Mansfield—the princess was no other—had pulled his wig from his head, bowed smilingly to the astonished guests and disappeared from the room.

Modjeska's Future Plans.

Miss Modjeska is disposed to regard her present engagements at the Garrick theater as not far afield to the metropolis. In the course of an informal chat with a reporter of the Mail and Express she said that her first plans for the future included but two more years, the one which opens on Monday, and which will be extended as far west as Chicago, and a tour in the season of 1896-7, which will embrace the latter by week of Chicago, including the Pacific coast. These had been as planned as to include no city twice, with the single exception of Chicago.

An Endowed Theater.

If in the fullness of time the arrangements are carried out, Modjeska will be one of two things—she will be as her estate in California or (and this is a very important and interesting bit of theatrical news), accept the direction to an endowed theater which, in Modjeska's hope, will become in the United States what the Francais is to France and the subsidies payments in Europe have been to their respective countries.

The World of Music.

Marsick, the eminent violinist, who is about to begin his intended concert tour in the United States, has just finished a new composition for the violin with piano accompaniment entitled, Fantasie Arabe, which will be published shortly by G. Schirmer, of New York.

Announcement is made of the return of Fannie Bloomfield-Zeisler, to America for the musical season of 1895-96. Since the announcement in Henry Wolfsohn's New York Musical Bloomfield-Zeisler is one of the American musicians who has conquered criticism in Europe. Many of the critics on the continent alluded to the American as the Female Rubinstein and the Enchantress of the piano. She is not without the enjoyment of the recognition of her great talent in her own country and there is no doubt of the success of her concert tour in the United States. She will receive the musical field in America as the select for the second concert of the Philharmonic society of New York at Carnegie Music hall on Oct. 23rd, and will then play the Schumann and Rubenstein concertos.

In addition to the engagements made by the management of Frank Chouteau, Boucicault will make his appearance with the London Gaiety company in a series of engagements with the Boston Symphony orchestra, the New York Philharmonic society, the Damrosch orchestra, Theodore Thomas' Symphony orchestra and Messrs. Abbey and Grau, the Bohemian, will give a series of recitals while on tour. Unknown to fame in Europe for his eminence as a concert virtuoso and the quality of his recitals.

Theatrical Talkings from London.

LONDON, Oct. 12.—For some time past the rumor has been current in theatrical circles that Ha-Ben Chanfrau, the dramatist, would, in connection with Mr. Henry Barnett, the South African millionaire, known as "The King of the K fire," write a play that was founded on the experience of the latter, who has had a most eventful career. It is now stated that Mr. Chanfrau recently accompanied Mr. Barnett to Paris, where the plot and scenery of the drama were settled upon. When questioned on the matter by representatives of the Associated Press, Mr. Chanfrau said that he was not in a position either to affirm or deny the report.

It is stated that Miss Bestlake, who will be remembered as playing the leading parts in the company which toured the United States with Wilson Barrett on his first visit there, will after long retirement, again appear on the London stage. Miss Bestlake, who has appeared in almost every kind of character will be seen in a drama of the romantic order.

The 90th birthday of Mr. Keeley, the veteran actress, will be commemorated by a concert given upon the date of its occurrence, Nov. 22. On that day a matinee performance will be given at the Lyceum theater and Mrs. Keeley will recite an address which will be written for the occasion by Mr. Austin Dobson. The promoter of the matinee is Miss Ellen Terry, who, it is said, will be assisted by Lewis Waller, Miss Kate Rorke and Miss Ada Rehan.

Miss Kate Vaughan, who is now dangerously ill, is the sister of Mr. Charles Vaughan, who is well known in the provinces as a comedian.

Mr. Henry Irving has received a letter from Mr. Bram Stoker, the author of Dracula, in which the latter says that he has completed a new play, which he has written for Mr. Irving, and that he will be ready to read it to him on his return from America.

Mr. Wilson Barrett has received a letter from Mr. Hall Caine, the author of The Christian, in which the latter says that he has completed a new play, which he has written for Mr. Barrett, and that he will be ready to read it to him on his return from America.

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THE ADJUDICATORS

Tell Us How and Why Contests Were Won and Lost.

THE EDUCATIONAL PART OF IT.

Musicians, Read the Following and Digest the Points of Exclusive or Inferiority Given in Adjudications.

The educational part of the late Eisteddfod was given through the adjudications on the different contests. The musical adjudicators, Messrs. Evans, Watkins and Davis, were gentlemen of high musical ability and culture and their opinions as to the merits and demerits of the different conditions are very valuable to the student of music and the lover of voice culture.

Following are some of the verdicts exactly as given by the adjudicators in the Eisteddfod and their perusal will be interesting.

THE GRAND CHORUS.

The first paper is the adjudication on the grand chorus of mixed voices:

CHIEF CHORAL COMPETITION.

Chorus A (Glorious Songs of Freedom) voices rather coarse, bass bad in the opening, but tolerable. Reading as a whole correct, intonation very much improved throughout, owing to the correctness of the voices. Intonation on 6th page bad for the first five measures. Articulation was fairly good, phrasing not good (see 6th m. 2nd page), soprano singing triplet, which is wrong. Accent forced and in some places in the wrong place (see 10th m. 7 th page), accenting the second syllable of the word "power." Time, a little fast, lacked firmness and precision in places owing to this. Attack was quite good, excepting on 9th m. 8th page. Change of time on the prayer not. Very ragged.

Chorus B (Vale of Deseret). Attack of this not good. No working out of climaxes, taking too much liberty with the time, waiting between different movements. Work as a whole was crude.

CHOIR NO. 2.

Chorus A (Glorious Songs of Freedom). Better quality of voices than No. 1; blending good, balance good, phrasing good; one place bad, on 2nd m. 6th page, word "Glorious" not good, wrongly pursued. Good interpretation. Climaxes well worked, expression good throughout, articulation good; good dramatic ending.

Chorus B (Vale of Deseret). The whole work well sung; singing lightly and easily, as a glee should be sung. Nice shading; articulation very clean; the tenor's very playful and not too loud to cover tenor and bass, which should be a little prominent as sung by this choir. A very good rendition.

CHORUS NO. 3.

First chorus—(Glorious Songs of Freedom)—Voices of this choir good, refined quality. Work on this chorus good, but too tame. Introduction was good excepting on the 6th page in the unison parts which were dull and out of tune. Expression was good, excepting the prayer, this lacked feeling. There was a lack of fulness in the body of tone.

Second chorus—(Vales of Deseret)—Not as well sung as the first chorus. Did not sing as if they were out of it; lacked firmness throughout; on the 2nd page, 4th m. parts at sea, almost causing a complete break. Attack throughout this chorus was uncertain. This choir has refined voices and shows intelligence; if augmented in numbers and practiced well together would make a very formidable competitor.

CHOIR NO. 4.

First chorus—(Glorious Songs of Freedom)—This choir had good voices, but were too noisy in executing. The soprano and tenor singing were particularly unwieldy and stiff. Reading and articulation were good. The intonation through the whole chorus was indifferent, owing to the forcing of the voices. Attack was fair; very bad on 5th m. 5th page. Expression not good; forcing too much. The ex marks were very much overdone.

Second chorus—(Vales of Deseret)—Opening was rough, forcing as in the first chorus. The chorus lacked cohesion throughout. Reading first (against good) parts not singing together. No effective shading done. This choir would be capable of good work if it would give more attention to the characters and finishing of their work.

HAYDN EVANS,
T. J. DAVIES,
J. T. WATKINS.

Following is given in full the verdict as rendered by the adjudicators on the male chorus competition:

Chorus No. 1, (C. J. Parmai)—Voices, fair; balance, fair; intonation, fair; articulation, good; attack fair, expression poor, shading very much from the allegro to the end. Tempo, a little too slow on the start, although it was well warmed out by the winder. Faulty intonation by first tenors, page No. 1, 10th, bar "D" sharp, and second tenors, page No. 1, 10 b, bar "B," word "love" very open, same page No. 2, seventh bar, and again the first tenors were slightly off pitch, page No. 3, 5th bar "B" sharp. The first tenors gave weakness to the climax on the last page, was being reached, should have had reserve force enough to have made the ending the fitting climax which is intended by the composer. This chorus had the makings of a demerit.

Chorus No. 2 (Harmony)—Voices better than first party, but all three was a tendency in the first to stress prominent tones, marred to a considerable extent the singing throughout; balance good; intonation good with an occasional exception; articulation very good; blending good; phrasing good; expression sleepy and vigorless; tempo good; expression very good. The party sang with considerable force, but the first and second tenors throughout the many open tones practiced distributed in some places the harmony, at times almost going off pitch, nevertheless the singing of this choir as a whole was very satisfactory.

Chorus No. 3 (Ogden)—Voices fair; balance fair; intonation fair; articulation fair; blending poor; attack fair; precision and tempo good; expression fair. The first and second tenors in this party were somewhat behind in standard, the second tenors especially giving us more trouble. The majority of men singing second tenor should sing first tenor. The leaders of these choruses should be extremely careful in the placing of the voices, and in order to get good results the parts should be well rehearsed and blended together. This was the only party observing (which we think is correct and effective) the sub part page No. 4, second brace, but the forcing of the tenor page 4, bar No. 12 made very bad work of it. The call "To arms" by the second tenors, page No. 8, owing to the weakness of some, was very ineffective. The youthful contractor strove hard for good and effective singing, but in consequence of the great material at hand, better results could hardly have been expected.

Chorus No. 4, (Orpheus)—Voices very good, especially low bass; balance very good; intonation good; articulation fair; blending very good throughout; attack very good, with determination to conquer and this effect resulted without forcing the voices. Precision well maintained to the end; tempo good, the various changes well brought out and carried through; expression and fitting climax; phrasing good; expression very good. The singing of this chorus was characterized with considerable finish, the light and shade splendidly handled giving confidence to the adjudicators that they were well controlled. The great fault found with this chorus was the articulating of the vowels and consonants "ear the chest," "Lon del Mon," instead of "Hear the chest" and "Land of Mon." We found more of the charges. The solo parts were well sung, in unison, page No. 4, 7th and 8th bars, and 14th and 15th. In this party we felt the true spirit of this composition and we could feel the second tenors on page No. 8, "To arms," on Boring very effective, the first tenors properly sustain it, and all of the voices united in splendid form in making the ending a fitting climax to a most artistic rendition of the "Sound of war falls on my ear."

The adjudicators without hesitation make the following awards:

No. 3, first prize.
No. 2, second prize.

THE FEMALE CHORUS.

Following is the adjudication on the female chorus:

PARTY NO. 1.

Voices, very good quality and well balanced, blending good intonation, slightly off pitch, page 4, 10th bar. Articulation very good, but the voices blending lowly. The attack on pages 1 and 6, "Come, come," etc.

Precision fair, somewhat hurried, but was well under the control of the leader. The tempo was rather fast, a few minutes slower would have been better. The singing of this party was very good throughout and made a very pretty bridal rendition.

PARTY 2, FEMALE CHOIR.

Voices, good; the low alto very good the balance of parts fair, the second soprano marring the intonation in many places, and in consequence the blending of the parts was not quite satisfactory as the first. Attack on page 1 was good. The tempo of this party was also too fast, somewhat faster than the first. Phrasing extremely good, the ending of bars 6, 8 and 10 was done in a showy precision good; expression good. The singing of this party as a whole was also very sweet, excelling in attack and precision the first party, but lacked in light and shade.

FEMALE CHORUS NO. 3.

Voices, fair; balance, fair; articulation, fair; intonation, fair; blending, ordinary; the second soprano too light; quality of the quality, and the Rosalie piano on page 4, where the solo starts, contrasted too many voices of different qualities of tones, and the alto sang sheet tones too high. If this is not remedied soon, it will be the ruin of their voices. Great care should be taken in the blending of the different registers of the voice the transitions from one to the other should be made as smoothly and evenly and passing points made strong through careful vocalization and culture. Tempo too slow; phrasing fair. It was nevertheless a commendable rendition.

The adjudication in awarding the prize recognize the closeness of the competition between the first and second parts that the only satisfactory conclusion and also a unanimous one, is that the first prize be divided between No. 1 and 2 and the second prize given to No. 3.

LADIES' QUARTETTE.

The adjudication on the ladies' quartette is as follows:

Quartette No. 1.—Voices fair, sopranos thin and unsteady in tone production. Balance second soprano and low alto too weak in most places. Intonation second alto off pitch page 3, sixth bar, articulation fair, blending poor, no effort should be made to conceal the voices. Attack fair. This selection should have been rendered with more composure given the first bar in the bar. Precision poor, the low alto dragging very much, making the singing sluggish and cumbersome. The tempo extremely slow throughout and because very monotonous. They failed to carry the pitch raising in a half tone, this fact alone sometimes debarred competitors from winning. The expression was very ordinary.

LADIES' QUARTETTE NO. 2.

Voices fair, low alto poor, first soprano weak in the upper register, second soprano on page 3, bar 5, was bad. Blending very good to have been a reaction between the voices and lack of ability which made blending almost impossible. Balance, we found the second soprano too weak for the other voices. Intonation fair, low alto off pitch page 3, second bar, articulation fair, phrasing fair, precision poor, tempo too slow, both parties being very difficult in the expressive quality necessary to better judge the sentiment of this beautiful song. They also failed to maintain the pitch raising the same half a tone. A judgment given by Jos. T. Watkins.

CHURCH CHOIR CONTEST.

The Church of ward choir contest was decided as follows and for the following reasons:

Contest on the glee, The Summer, by Gwilym Gwent. We have heard this glee so frequently, that, like all other popular selections, it must be exceptionally well rendered in order to make any remarkable impression. Generally speaking, the three choirs that competed acquitted themselves very creditably.

CHOIR NO. 1.

The andante movement was taken up in good style and time; and the crescendo taken gradually (as we think it should be. The quality of the voices was not so full as recommended in this choir, the alto and tenors being at times a little harsh and strident. I should have liked the andante allegro movement somewhat slower in order to give better contrast to the other movements. The tenors also took up the melody to better advantage in this portion, while the voices accompanied it softly in staccato. The soprano took the liberty of too much portamento in the melody at times, which slightly marred what was a very fine characteristic. I should prefer it cleanly sung without this gliding effect. The allegro was in good time. It is faulty to end the final notes in the last bar with an accent or jar.

CHOIR NO. 2.

This choir sang the movement much in the same tempo as choir No. 1. The voices were somewhat better and fuller. The alto part in this choir was much stronger than the other parts. In the andante marcato, the lower voices (alto, tenor and bass) would have showed the melody better had they sung softer. The tempo here also might be a little slower. The tempo in the last movement was very nicely done, and the ending was better than that of the first choir.

CHOIR NO. 3.

The andante maestoso tempo was proper. The con commodo was—I should say—slightly fast. Andante marcato was shown to better advantage than that given by the first and second choirs. The tone was slower, the melody was more beautiful, while the lower part was light and soft, as it should be. The allegro was clear, light and cleanly executed. The voices in this choir were better than that of the choirs Nos. one and two, and the lights and shades, blending, and general interpretation better. Without the last hesitation we award the prize to choir No. three.

T. J. DAVIS, Mus. Bac.

PRIZE COMPOSITION.

The adjudication on the competition for the male chorus is as follows:

Adjudicator Mr. T. J. Davies, Mus. Bac., Scranton, Pa., on the male chorus competition, held Salt Lake City Eisteddfod, October 8 and 4, 1895.

Twelve compositions were received for the best musical composition, suitable for male chorus, trumpeters to select their own words) beating the following manner:

G. Morse, Cambrian, Ap Ohio, A ballet, Neaman, E. F. Parry, Berlioz, Oregonian, Pioneer, Glyndwr, Bard Cantania and Pinkey.

Since I have carefully marked the erroneous progressions of each composer on the MSS, I will not mention them here, but simply confine myself to a few brief remarks on the comparative character and merit of each writer.

The least pretentious of these compositions is the one assigned to E. F. Parry, it being cast in the plainest part—song form—without any desire for extension or independent part-writing.

The next in length is a beautiful part-song entitled "Alone," by Cambrian. He uses the proper C clef for the tenor parts. This writer is no tolerable, scholarly, and finished in every detail.

Bard Cantania's subject is "The Sailor's Song." The initial unison phrase is not a bad piece of pointing, as it does, from the tonic to the dominant of the key. Unfortunately this pointing is quite too much for the three parts. The harmonies in several places are rather crude; but to be fair we should have shown more mercy, and we are fain to better advantage in this composition were it not for his introducing so much foreign matter to the home key toward the end; after which he fails to establish the freedom necessary to form a happy and satisfactory finish.

Oregonian gives his description of A storm at Sea which covers twenty-one pages of full-sized music paper. He, doubtless has a gift for melody, but is badly wanting in the means for harmonious dress.

Berlioz writes in a light, pleasing manner. His form as regards centre of movements and change of key is the best part of his work. His short coming is the same as that of Oregonian—the want of originality and harmonic color. It is strange that one who writes so much doubtly should take so many errors in his part writing.

Pinky—This writer reminds me of the author of the technical studies for the pianoforte, for, indeed, his effort, comparatively, is almost as dry as five finger exercises. The unison given to the bass parts in the opening is smooth and barren of any melodic effect. The matter following has little affinity with the initial phrase, on the second page there is homogeneity of thought, where the upper tetrachord of D minor is followed by that of E. If D minor is followed by that of E, it should be followed by that of D major. There is nothing for any serious consideration in this article. He is made to begin where he pathetic. The. It seems, which is the subject, is the subject.

The bass and alto sing a short unison. They pass on to a short and very pretty phrase. Until they hear the theme of the first.

In the ending part, Pinky is more of the musician.

Ap Ohio has written a war song. While he has made music that is commendable, he failed to reach any high mark. The words are those of the "Battle Hymn of the Republic," and are very cheesy by the side of Brinley Richards in the songs of Wales.

Neaman submits to not exposition in a sacred chorus of considerable length. The first chorus and fugue are well-wrought out, and are fairly well sung. Perhaps, with the exception of a few blemishes in the harmonies, The Da Capo portion seems the interest of the first portion of the work. With some modifications of the musical portion, this composition may be made fair for church use.

Some of the fine, by O. A. Stoker, is a happy little ditty. He is evidently with writing in a light vein. There is nothing much to note in this composition, save that it is pleasing and fairly written.

A writer of much vanity, G. Morse, has a composition in which he proposes to style a glee. The contrapuntal part of the work is the solitary writer many justifies the title. There is no more effort on the part of the composer to take the advantage of a single, very possible opportunity in the direction of fluid writing, but he sacrifices the grace and elegance of a glee, in several instances. The harmonies are faulty, as noted in the text. I cannot leave this writer without paying him a compliment for displaying ability. However, the composition must be judged as being made for an in lieu, as exercise from a neither our vocal composition.

Pioneer is a writer of much melodic interest. I do not hesitate to say that he is the peer of the composition in the most essential requisite to musical composition. But the composer was carried much too far beyond his sphere of harmonic direction, and he invades dangerous ground. Some one gave a extravagance of modern harmony and in this endeavor, easily pleasing, he creep in where a more modest hand would not have trod. Pioneer's outlines in harmony are not monstrous. His partwriting is a variety of key relation is generally interesting. With more training of skill and better grammar he might not easily exceed the honors in this competition.

Glyndwr soars to loftier heights than do his companions. He has chosen "A Psalm of Life," brought out by his subject. His writing is true, dignified and harmonious in every sense. He has ample reserve throughout to make a fine effect, and he consists of an average vocalist, always the condition of with faultless rich harmony. His substantial and outcomes the other contestants in smoothness and pulpit diction. His sequence of thirds so towered to a happy climax and ended work finished in every detail.

I. J. DAVIES, Mus. Bac.

October 2, 1895.

Important to Taxpayers.

County Collector Spencer calls the attention of the public to the fact that beginning Monday morning next his office will open at 10 a.m. and close 4 p.m. Extra clerks have been put, and everything is in readiness to receive the influx of taxpayers that always besiege the collector's office during the last days of payment. Take income delinquent on the 15th.

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