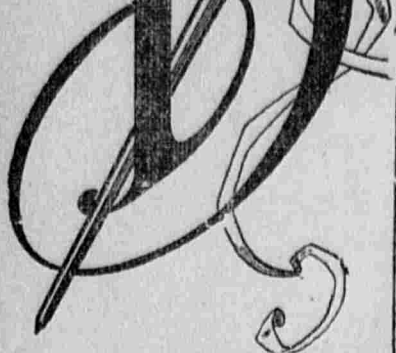


# ORPHEUM



GEORGE PRIMROSE, the sole survivor of the Old Guard of minstrelsy, holds the boards at the Salt Lake theater this afternoon and evening. He claims to have one of the largest organizations that he has ever brought west, and calls particular attention to his soloists and orchestra, who are under the direction of Prof. Chas. Prokop. The stage settings for the first part are also said to be of great magnificence, and Mr. Primrose makes the claim that his company is strictly up to date in every respect.

The always popular comedian, Frank Daniels, who has not been seen in Salt Lake since his production of "The Office Boy," when Salie Fisher was his prima donna, brings us a new creation "The Tattooed Man," next Monday night. The music is by Victor Herbert and the libretto by Harry B. Smith, so that we ought to be assured of a musical and a comedy treat. The plot is laid in Persia and gives some fine opportunities for gorgeous coloring on the part of the chorus. Mr. Daniels, himself, has one of the most taste freak roles which have made him famous.

Here are some of the things that Daniels "throws off" in the course of "The Tattooed Man":  
 "Uncasy lies the tooth that wears a crown."  
 "I have taken the gold cure so many times that when I die, don't cremate me—have me assayed."  
 "I met a man last evening who certainly had the Yale lock off his spending money."  
 "What did you spend?"  
 "Oh, I spent a pleasant evening."  
 "Won't you eat something?"  
 "I'd like to, but I can't spare the room."  
 "You were out with some old friends last night?"  
 "Yes, I remember three of them—Old Crow, Old Hennessy and Old Tom Gin."

"The Land of Nod," a musical fantasy, in a prologue and two acts, will be the attraction at the theater next Friday and Saturday with a Saturday matinee. This play belongs to the big company and a beautiful scenic production. The play is by Adam Hough and the music by Joseph Howard.

The production of the "Squawman" in London has been deferred till the 11th. A letter to the New York Herald indicates why the title should have been changed to be as within the comprehension of a British audience. The correspondent says: "The 'Squaw Man,' under its new title, 'The White Man,' is to be produced here January 11 with Mr. Milton Royle, the author, is busily engaged in rehearsing the company, which is mainly American. One of the London papers gives an explanation of the title which, though intended to be perfectly serious and learned, is as funny as a box of monkeys."

"To me," says this wise man of Fleet street, "the 'Squaw Man' was a type of geographical error. The real name of the play and what was intended was 'The Square Man.' The American equivalent is a 'white man,' and the title was added to it all manufactured from nothing other than the best of selected wool and thirty-six inches from him to him. Hence the new title is obvious. Can you beat them when they don't try to be funny?"

As the headline at the Orpheum next week Viola Pratt Gillette and Geo. MacFarlane appear in "A Little Musical Nonsense." Mrs. Gillette needs no introduction. She is a Utah girl who has won laurels both at home and abroad, for her gifts as a singer and actress. Mr. MacFarlane and Miss Gillette were both stars in the celebrated "The Girl and the Bandit" opera company, and their offering should contain much more than the name indicates.

Next comes Mr. Ray L. Royce, remembered for his bored and successful engagement in the "Old Organist" in "York State Folks." The "Act" presents by Mr. Royce in entirely different from any other on the American stage, and will appeal very strongly to the highest class of vaudeville audiences. He presents a series of character sketches extremely amusing.

As a singer of popular songs Flo Adler is said to have no superior and very few equals.

For variety's sake the two Loretos, eccentric acrobats, promise to furnish ample amusement for lovers of the difficult and spectacular in acrobatic work.

A novelty is what the management claims for the act of Kathleen De Voie, dancing monologist.

Burton & Brooks give a comedy

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in



AN AMUSING SCENE IN "THE LAND OF NOD." Salt Lake Theater Next Friday and Saturday.

The story is told of people living in the hills of Arkansas, the hero being Tom Logan, an honest blacksmith who marries happily, and "Tom," whose marriage disgraces him, is restored to his former standing. There will be the usual Saturday matinee.

"Uncle Josh Perkins" will disport himself commencing Thursday with the usual Saturday afternoon matinee. The title of the play explains that it is a rural drama, built around a rural character, but the story is said to be pathetic with the usual sprinkling of comedy.

The Lyric theater announces its bill for the coming week a grand double attraction, and unless all signs fail, it will prove a winner. The Utahna stock company will open their engagement today in "The Miller's Daughter," a strong melodrama with exciting scenes and all that goes to make a popular play. The Utahna stock is not entirely unknown to the Lyric patrons, for heading the cast is H. B. Carpenter, last year's favorite, and Miss John, late of a large eastern company. The company has been playing all season at the Utahna in Ogden, and has "made good." The bill for the remainder of the week, beginning with Tuesday night and including a special Wednesday matinee, will be "A Hero in Rags." From now on it is the intention of the management to give two bills each week, changing Saturday and Tuesday.

The new Lyric theater, on east Third South, is drawing handsome audiences of representative people afternoons and evenings. The place, which is one of the most beautiful in the city, is fully described in another column of this paper; the bill, which is changed weekly on Saturdays, well repays a visit.

## THEATER GOSSIP

Ethel Barrymore has begun a two month's engagement at the Hudson theater under the most auspicious circumstances, and with the most enthusiastic welcome home that has ever greeted her since she became a star under the management of Charles Frohman. Her new play, by Clyde Fitch and Cosmo Gordon Lennox, "Her Sister," has been enthusiastically endorsed by the metropolitan critics and by Miss Barrymore's vast army of New York admirers.

Following the utter failure of "The Christian Pilgrim," an elaborate and expensive production of a dramatization of Bunyan's "Pilgrim's Progress," petitions in voluntary bankruptcy were

filed yesterday by Miss Henrietta Crossman, who took the leading role, and by Marcell Campbell, her husband and manager. "The Christian Pilgrim" was withdrawn after about a dozen performances last fall in the Hackett theater. There were more than 200 persons in the play.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

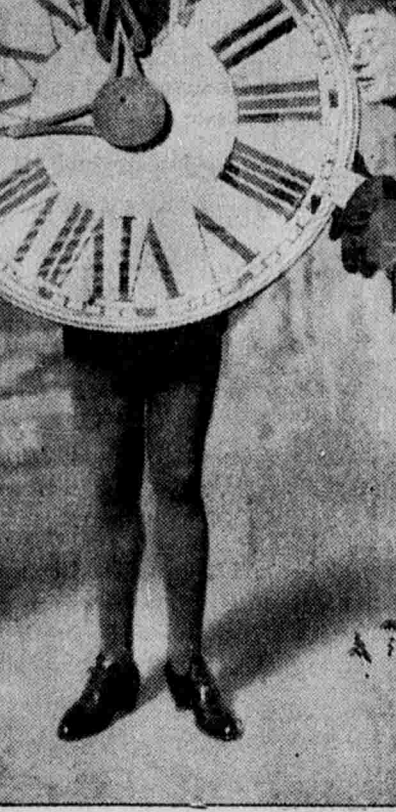
Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in



AN AMUSING SCENE IN "THE LAND OF NOD." Salt Lake Theater Next Friday and Saturday.

The story is told of people living in the hills of Arkansas, the hero being Tom Logan, an honest blacksmith who marries happily, and "Tom," whose marriage disgraces him, is restored to his former standing. There will be the usual Saturday matinee.

"Uncle Josh Perkins" will disport himself commencing Thursday with the usual Saturday afternoon matinee. The title of the play explains that it is a rural drama, built around a rural character, but the story is said to be pathetic with the usual sprinkling of comedy.

The Lyric theater announces its bill for the coming week a grand double attraction, and unless all signs fail, it will prove a winner. The Utahna stock company will open their engagement today in "The Miller's Daughter," a strong melodrama with exciting scenes and all that goes to make a popular play. The Utahna stock is not entirely unknown to the Lyric patrons, for heading the cast is H. B. Carpenter, last year's favorite, and Miss John, late of a large eastern company. The company has been playing all season at the Utahna in Ogden, and has "made good." The bill for the remainder of the week, beginning with Tuesday night and including a special Wednesday matinee, will be "A Hero in Rags." From now on it is the intention of the management to give two bills each week, changing Saturday and Tuesday.

The new Lyric theater, on east Third South, is drawing handsome audiences of representative people afternoons and evenings. The place, which is one of the most beautiful in the city, is fully described in another column of this paper; the bill, which is changed weekly on Saturdays, well repays a visit.

## THEATER GOSSIP

Ethel Barrymore has begun a two month's engagement at the Hudson theater under the most auspicious circumstances, and with the most enthusiastic welcome home that has ever greeted her since she became a star under the management of Charles Frohman. Her new play, by Clyde Fitch and Cosmo Gordon Lennox, "Her Sister," has been enthusiastically endorsed by the metropolitan critics and by Miss Barrymore's vast army of New York admirers.

Following the utter failure of "The Christian Pilgrim," an elaborate and expensive production of a dramatization of Bunyan's "Pilgrim's Progress," petitions in voluntary bankruptcy were

filed yesterday by Miss Henrietta Crossman, who took the leading role, and by Marcell Campbell, her husband and manager. "The Christian Pilgrim" was withdrawn after about a dozen performances last fall in the Hackett theater. There were more than 200 persons in the play.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.



GEO. PRIMROSE.



AN AMUSING SCENE IN "THE LAND OF NOD." Salt Lake Theater Next Friday and Saturday.

The story is told of people living in the hills of Arkansas, the hero being Tom Logan, an honest blacksmith who marries happily, and "Tom," whose marriage disgraces him, is restored to his former standing. There will be the usual Saturday matinee.

"Uncle Josh Perkins" will disport himself commencing Thursday with the usual Saturday afternoon matinee. The title of the play explains that it is a rural drama, built around a rural character, but the story is said to be pathetic with the usual sprinkling of comedy.

The Lyric theater announces its bill for the coming week a grand double attraction, and unless all signs fail, it will prove a winner. The Utahna stock company will open their engagement today in "The Miller's Daughter," a strong melodrama with exciting scenes and all that goes to make a popular play. The Utahna stock is not entirely unknown to the Lyric patrons, for heading the cast is H. B. Carpenter, last year's favorite, and Miss John, late of a large eastern company. The company has been playing all season at the Utahna in Ogden, and has "made good." The bill for the remainder of the week, beginning with Tuesday night and including a special Wednesday matinee, will be "A Hero in Rags." From now on it is the intention of the management to give two bills each week, changing Saturday and Tuesday.

The new Lyric theater, on east Third South, is drawing handsome audiences of representative people afternoons and evenings. The place, which is one of the most beautiful in the city, is fully described in another column of this paper; the bill, which is changed weekly on Saturdays, well repays a visit.

## THEATER GOSSIP

Ethel Barrymore has begun a two month's engagement at the Hudson theater under the most auspicious circumstances, and with the most enthusiastic welcome home that has ever greeted her since she became a star under the management of Charles Frohman. Her new play, by Clyde Fitch and Cosmo Gordon Lennox, "Her Sister," has been enthusiastically endorsed by the metropolitan critics and by Miss Barrymore's vast army of New York admirers.

Following the utter failure of "The Christian Pilgrim," an elaborate and expensive production of a dramatization of Bunyan's "Pilgrim's Progress," petitions in voluntary bankruptcy were

filed yesterday by Miss Henrietta Crossman, who took the leading role, and by Marcell Campbell, her husband and manager. "The Christian Pilgrim" was withdrawn after about a dozen performances last fall in the Hackett theater. There were more than 200 persons in the play.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

At the Grand next week we are to have a return visit of two old favorites, first "Human Hearts," second "Uncle Josh Perkins," "Human Hearts," one of the big sensational plays of the day, comes under the management of W. E. Nankville, who has directed it successfully for a number of years.

Charles Frohman's next production will be a new comedy by William Gillette, called "That Little Affair at the Boyds." The comedy had its first production at the Hyperion theater, New Haven, on Monday evening, Jan. 6. It will then be played in

sketch, entitled "The Limit." Those who have seen this sketch say that there is no limit to the laughter and levity it produces from the audience. The bill is rounded out with new music from the orchestra and a set of popular films on the kinodrome.

## IN LONDON THEATERS.

Special Correspondence.  
 LONDON, Jan. 1.—On both sides of the Straits of Dover, the ever present nuisance of the big hat at the theater again is under discussion. By London writers it is asserted that the enjoyment of many juvenile patrons of the "pantomimes" has been ruined by the adult wearers of these obstructions, but up to date no course of action against them more drastic than moral censure has been suggested. But in France the sufferers from excessive headgear in the playhouse have resolved on stern measures. The head in the new crusade is being taken by a newspaper which has just offered a gold medal to the player who makes the most successful assault on a big hat which has obscured his view.

To begin with, this journal attempted to form a league of theatrical managers against the big hat, but it failed because three directors held out. Hence the gold medal which will be awarded to the spectator who, before the end of the present season, having been annoyed by a woman's hat, shall have made the most successful assault on it. One will go to the play next time with a pair of shears and "let a little daylight" into any hat that may be before him. Another who has a fine head of hair, proposes to electricify it and appear in his stall like the fretful porcupine. He warrants that his locks on end will cover an area of two square feet, which is a motto of a small hat. A third applicant to the medal declares he has bought a miller's hat which he will smuggle into the house under a cloak. If he is behind a lady in the usual theatre, he declares he will remove it, he will put his on, and will horses will not tear it off. A fourth revolutionist has the most ingenious, if rather savage, scheme. "Take," he recommends, "a string about two feet long, and tie a pin to each end. Stick firmly one of the pins into a lady's hat and the other into the stuff back of the lady's still. The slightest movement of the two attempts to rearrange the monument on her head. When she gets up her hat will be torn off. Then you can laugh. She won't put it on again." Women's hats, in fact, appear to be gooding the Frenchmen into a fierce sacrifice of their native gallantry.

In London the American actress is having another triumph. In the Lyric Lane pantomime—the leading entertainment of this kind in the country—the "principal boy" and "principal girl" both hail from the land of the dollar. The first is Miss Alcega, a Morrocan who originally came over to appear at the Lyric in "The Stuntings Grenadiers" and who was snapped up by Arthur Collins, and the second is Marie George, who now is an established favorite with audiences at "Old Drury." Both have scored heavily in this winter's pantomime, which is "The Babes in the Wood."

Meanwhile, further up the Strand, the bright particular star of the Adelphi pantomime, "Aladdin," is another Yankee damsel, "Happy Fanny Fields." She appears at the Adelphi, moreover, in spite of the two attempts to restrain her from so doing, one on the part of the Tivoli, and the other on that of the Holborn Music Hall. It appears that this young lady's excessive "happiness" led her to enter into separate contracts which conflicted rather seriously. To begin with, there was the one with Robert Arthur, proprietor of the Adelphi, which, as has been indicated, stands in the classic Strand. The other two management do not go in for pantomime, and their complaints were not on this score, but on the ground that the American laughter-maker had consented to appear in their theaters in May, and, in the meantime, not to give performances at any place of entertainment within a mile of either theatre. Nor, the Tivoli is exactly across the street from the Adelphi, and the Holborn is less than half a mile away, hence the recent attempted injunction against "Happy Fanny." They failed as it proved that the agreement with Robert Arthur was of prior standing—that it was "entered into" in fact, in January, 1906, whereas the other two were

## AUDITORIUM RICHARDS STREET.

If you would be graceful, learn to roller skate. Ladies taught free at all seasons. Open mornings, afternoons and evenings. Held's Band.

## HENCKELS' SCISSORS

These are "the quality kind" of manicure goods for the perfection of your toilet, and you can get them in various sizes and prices at our store.

Many others to select from also, but Henckels are always best.

## SCHRAMM'S

Where the cars stop.

## Dont Put Off

Having your watch cleaned. It should be thoroughly overhauled and old once in every two years, else you will wear it out.

Our workmen are all highly skilled experts and we guarantee their work.

## ESTABLISHED 1862

170 MAIN ST. SALT LAKE CITY, UTAH

EST. 1862

## MOVE THE BOWELS AND

SEE'S LAXATIVE

EST. 1862

Sold by Z. C. M. I. Drug Dept., 113-4 Main

## ORPHEUM THEATRE

Advanced Vaudeville.

## ALL NEXT WEEK!

Salt Lake's Comic Opera Queen, VIOLA PRATT GILLETTE.

Assisted by GEO. MacFARLANE In "A Little Musical Nonsense"

RAY L. ROYCE In a Monologue of Eccentric Character Sketches

FLO ADLER Singer of Popular Songs

TWO LORETTOS Eccentric Acrobats

KATHLEEN DE VOIE The Dancing Monologist

BURTON & BROOKS In a Comedy Sketch, "The Limit"

KINODROME Motion Pictures.

ORPHEUM ORCHESTRA.

Every evening 8:15 (except Sunday, 8:30, 8:45, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10, 5:20, 5:30, 5:40, 5:50, 6:00, 6:10, 6:20, 6:30, 6:40, 6:50, 7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50, 9:00, 9:10, 9:20, 9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40, 11:50, 12:00, 12:10, 12:20, 12:30, 12:40, 12:50, 1:00, 1:10, 1:20, 1:30, 1:40, 1:50, 2:00, 2:10, 2:20, 2:30, 2:40, 2:50, 3:00, 3:10, 3:20, 3:30, 3:40, 3:50, 4:00, 4:10, 4:20, 4:30, 4:40, 4:50, 5:00, 5:10,