

# DRAMATIC AND MUSICAL REVIEW.

SALT Lake City from her birth has occupied a unique position in the world of music and drama. Among the first acts of President Brigham Young, after the Pioneers arrived in Utah in 1847, was to encourage the organization of musical societies, bands and dramatic associations. "The people must have amusement as well as religion," was one of his favorite sayings, and stimulated by the encouragement of the "Mormon" leaders, the dramatic talent of the community progressed and developed until, in 1862, President Young built for the Theatians of his people the famous Salt Lake Theatre, a picture and a brief description of which will be found in another part of the Christmas "News." From thenceforth, the drama among the Saints flourished, and for more than twenty years the Salt Lake Theatre was the home of a com-

pany whose productions ranked with those of the foremost theaters of the West, and many of those of the East. The leading artists of the world tarried in Salt Lake and always found their visits appreciated, while from the dramatic companies which have held the Salt Lake Theatre boards in the past have proceeded many of the leading members of the profession today.

In music Salt Lake's development has been not less remarkable. The famous "Mormon" Tabernacle choir, organized, like the dramatic associations, by President Young, is still existing, and has won a name by no means confined to the intermountain regions. It is probably the largest church choir in the world, and the record it made at the Chicago World's Fair, on its California tour, and at the Denver Elstedsford, was one of which every citizen of Utah is proud. The choir has more than 500

voices enrolled, though its average attendance is not over 300. It is today under the efficient management of Professor Evan Stephens, and the great organ of the Tabernacle, pictured in another part of this issue, is presided over by Professor John J. McClellan, whose organ recitals have given him a widespread reputation. The organ is one of the largest in the world, and in spite of the fact that it was built more than 30 years ago out of native materials, its tone is not excelled by that of the greatest pipe organs in existence.

Aside from the great choir, Salt Lake is a regular hive of smaller musical organizations. Every one of the twenty-four wards in the city has its choir, and the city has other various societies, such as the Orpheus and Harmony clubs, and the Salt Lake Opera company, which appear at intervals, and always to the delight of their friends.

nee, "Brownies in Fairyland," 23, Alice Neilsen Opera Company, with Friday, 23, matinee, "The Singing Girl," 23, "The Fortune Teller," Grand-13, 23, and Wednesday matinee, "A Hindu Holiday," 23, 23, 24, and Saturday matinee, "A Trip to Chinatown."

Theater-Fredrick Warde, Thanksgiving matinee, 23, "Othello," 23, night, "The Duke's Jester," 30, "Richard III."

Grand-26, 27, 28, and Wednesday matinee, "The Fast Mail," 23, 23, "The Bell Boy."

## DECEMBER.

Grand-1, and Saturday matinee, "The Bell Boy," 3 to 8, "Whose Baby Are You?"

Theater-Hayward matinee, Warde, in "Hamlet," 1, "The Duke's Jester," 7, Phil Margetts benefit.

The chronology is brought down to December 31, at which time, the forms for this department of the Christmas "News" go to press.

## Our Musical Status, 1900.

It is not with a heart exactly bounding with joy, or a pencil sharpened with delight, that I chronicle the true status of things musical in our community at the end of the nineteenth century. True, if merely glancing at the progress made during the past fifty years (or even fifteen years), the birdseye view would be such as to gladden the heart of any one whose whole ambition had lain in the musical welfare of a community, as I think mine has, and does, in ours. But speaking of the conditions at the present time without reference to the long past, he must humbly confess that today, and for two or more years back, it is and has been the day of the low ebb of adversity—the dark hour (let us hope), before another dawn—a reawakening to our great musical mission and possibilities.

## "THE TABERNACLE CHOIR."

To begin at the top, our one and only "GREAT" musical organization in numbers, in aims and character of work—the wholesome, serious, most elevating kind of music. It is in a comparative sense notwithstanding it is yet a magnificent organization of over 300 capable, fairly faithful members, a neglected, wilted, plant, bearing its precious flowers with difficulty; the more or less faithful servant of a more or less unfaithful master, it is generally opposed by a majority of the wards it is called to serve three Sabbath in the month; and this for the unavoidable "offense," that its existence saps a certain amount of nutriment from each ward, where its roots extend, in the shape of one night a week to rehearse and a sabbath afternoon to sing at the joint service, on the part of the few singers selected to serve in it (a few only from each ward). It seems that these singers are so useful locally, that no other can take their place, even for the work in their wards, sufficiently to spare them for this extra duty (a compliment to their ability and faithfulness, perhaps). Both the Presidency of the Church and of the State have instructed us in the past that such as were selected for the Tabernacle choir, should consider it their duty to attend to this missionary work, as of first importance. Not neglecting their ward duties when this work did not require their time. But in their zeal against the choir, some have gone so far as to question the right of the First Presidency to so advise and instruct. Others question that we have been so instructed—notwithstanding that President Joseph F. Smith met with the choir, and read to them the instructions, and they were subsequently printed, and copies given the members.

I mention this matter at length because it is the first and most potent destroyer of our progress, as indeed a lack of sympathy between a master and servant must ever be. Not until our ward authorities rise above the policy of merely "desiring" their own individual ward to excel in music (however praiseworthy that may be), and realize that the united uplifting of the whole community musically, will best serve them individually in the end, not until each ward has a pride in furnishing its quota to sustain and make one glorious musical organization that can preach a louder and, perhaps, more general convincing sermon to more people every year than four times the missionaries they all furnish to the outside world at great sacrifice and expense could do—I repeat, not until this condition of things reaches us can the Tabernacle choir become what it ought to be, a refined, poetic and idealistic bearer of a refined, poetic and idealistic musical progress. It cannot exist and advance in opposition to the element of which it is composed of whom, and for whom it exists. It is a body of the best choir we can have, including the best musical material in the Church in this city, is a libel upon our intelligence and ability, every Sunday we appear before the congregations of mixed blood and strangers, and they do not go to the ward meetings, even if the choir there were better, which they are not, and never will be on the divided policy line: it is in union that we must find strength, it is in this as in all other things. For the recovery of the choir, the ward and Tabernacle choir has ought to be so closely allied that like a tree and its branches, the one is simply a part of the other.

As might be expected when the "head" is not at its best, neither are the lesser members.

Our "Harmony Club" is no more. Our "Orpheus Club" is a thing of the past. We have no choral organization of any sort; comic opera is even napping; those seriously inclined in music will, perhaps, not regret it, as musically, anything that places the clown or the buffoon on a higher plane than the singer, is not the ideal of musical progress. Indeed, charming as it is for a trifling pastime, it is a very serious misleader in the musical advancement of a young community, just as the vandyke or the burlesque is in the dramatic line. It is almost impossible for an individual, much less a community, to be a true, ardent admirer of Hoyt and Shakespeare or Herbert and Wagner at the same time. So I congratulate sincerely the admiring Mr. Dunsen and Neilsen, and their "opera" (?) on having escaped "Lohengrin;" that a somersault would have broken their necks—whatever it might have done to their purse strings.

EDUCATIONAL.

We are—notwithstanding great general progress as the years go by—not in the most wide awake condition possible in a musical way, educationally speaking. More attention by far is given in our advanced schools to furnishing a musical entertainment now and then, especially at the end of the year, than to plant the seeds of elementary knowledge and knowledge in the minds of the students. This eternal servitude of Music as an "entertainment"—just because she happens to be a good one—is not only the curse, destroying her own value, but making her a general nuisance. In meetings, in conventions, in schools, everywhere, she must be trotted out to interfere with the pro-

ceedings, interrupting with a solo—entirely foreign generally to the remarks or sermon at a meeting, or the trend of thought and business at a convention, and entirely putting a stop to all real study in the school room.

Seriously, a community having the urgent need of a mastery of the "divine art" as ours has, should at least, and at once turn, and make this entertaining feature of music secondary to the educational, until the educational at least makes her head intelligent entertainer. We are afflicted with "concert meetings" as they ought to be called, where the "program" puts out of sight entirely the real object of the meeting. And to turn our schools into mere preparatory sessions—so far as music is concerned—the early days of the concert or "entertainment" is to add to our burdens, and our musical ignorance, closing our main entrance to future advancement. Let me here add with great pleasure that in many of the schools in this city, children are effectively being taught the practical rudiments of music. And I have found to my delight the past few weeks that both in tone, production and elementary reading the evidence of correct training in the public schools were considerable.

Children of the Latter-day Saints should in addition to this be brought together in choirs so as to band their ability and progress into the course of usefulness in a Church capacity. Notwithstanding what is being done in this line, the great mass of our people seem fast asleep to this great, urgent necessity, as are also our young men and women, who may any day be called to the centers of civilization and required to SING, as well as preach.

With our great mission before us, musically as well as otherwise, how can we trifle away our time and musical talents in such idleness or non-progressive, aimless use of them as we now do? Let us awake, and be practically progressive—cease trifling with one of the most uplifting means the great Creator has given us.

## VOICE CULTURE.

It is a pleasure on the one side to note the increasing interest among those possessing good voices in this branch, and on the other, to see in our midst very fairly capable instructors in this line. But there is one feature of it that I feel keenly is all wrong, and that is the mania for going "away" to study. Let me ask you to stop and consider. Have those who have succeeded to any great extent? If so, can they not teach you what they have been taught? If not, why do you fancy you will do any better?

It is a foolish "fad," costing many many tears, much money, more heartache at home and abroad, some ruined voices, and some ruined lives! And often but little more than the false, misleading, empty bauble, "prestige," to repay for it all.

Think well before you sacrifice a happy home and future to attempt to become that envied vagrant, a professional "artist." Stage paint and stranger plaudits (even if you succeed in winning the latter) are not as happyfying and lasting as the sunlit glow of the heart music that a home life of love brings, even to the most obscure.

## MUSICAL.

Done writes in one of his essays on the drama: "We have seen 'The Rivals' performed in a sort of the chance melody costume—a century intervening between the respective attitudes of Sir Anthony and Capt. Absurd." And he adds: "We have seen the same comedy dressed with scrupulous attention to the date of the wigs and hoops, but we doubt whether in any essential respect that excellent play was a gain to the increased care and expenditure of the manager."

Sir Walter Scott had previously written: "We have seen Jane Shore attired with Richard in the old English cloak, Lord Hastings in a full court dress, with his white red like a lord chamberlain of the last reign, and Jane Shore and Alicia in stays and hoops. We have seen Miss Young act as Zarah in a white robe to an Osman dressed properly enough as a Turk, while Norrehan, a Christian knight, in the time of the Crusades, strutted in white uniform of the old French guards."

Another remonstrant describes Edmund Kean as dressing Othello more in the garb of an Arabian Greek than a Moor. Richard goes through the battle without armor, while Richmond is armed cap-a-la-pe, and young plays Macbeth in a green and gold velvet jacket and carries a shield until he begins to fight and then throws it away."

The condition of the Parisian stage in regard to its improved and splendid scenery, decorations and accessories need much to the impress of the French and patronage of Louis XVI. Sir Walter Scott ascribes to Voltaire "the sole merit of introducing natural and correct costumes. Before his time the actors, whether Romans or Egyptians, appeared in the full dress of the French court, and Augustus himself was represented in a huge full bottom wig, surmounted by a crown of laurel."

Upon the English stage reform in this matter was certainly a matter of slow growth. A German gentleman—

The annual endowment, the generous prizes offered for competition at the annual exhibition, the lectures given by the league, prepared and delivered by competent persons throughout the State, have all had a wakening and fostering influence upon interest in art matters. To say nothing of the impetus given in the same direction by the teaching of art in the public schools, together with the exhibition of reproductions of famous paintings at the schools and local clubs, the whole serving to promote an interest in and desire for a knowledge of the highest ideas in art, in all classes, sexes and ages among the people of the State. The two exhibitions given by the Art League have been important factors in this special line of influence. At the first, held in Salt Lake City last December, were displayed not only the finest specimens of work done by native artists, but also those of many of the best painters in the nation, a large number of these contributing their finest pictures to the exhibition. At the recent one held in Logan were also displayed a number of valuable paintings contributed by outside artists which with those of the home artists aided in making the exhibition a most interesting and profitable one. With these and other promising indications of a notable beginning in Utah, it is not unreasonable to believe that the future of art in Utah is tinged with brightest hues.

## PIANIST'S SECRET.

How any great piano player keeps his hands supple has often been a matter for wonder. But M. Paderewski, the king of pianists, has revealed the whole secret. "The night before I play I turn my hands over to my valet, and he rubs my fingers until they tingle," declares M. Paderewski. "Then he takes one finger after another and turns and twists it in the palm of his hand, always turning the one way. That makes the fingers supple, and keeps the knuckles in good working order. Last he rubs the palm of each hand very hard—as hard as I can stand it. Just before I go on the platform I are a basin of hot water brought to my dressing room. In this I immerse my hands. Hot! I should say so; just about as hot as it is possible for a man to stand it."

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# HISTORY ON THE STAGE.

Great Expense Incurred in Supplying Correct Costumes—Audiences Demand That Dress of the Period be Shown.

It would appear that elegance and appropriateness of costume, as well as scenic embellishments, had about reached its zenith on the stage. There was a time, and not so long ago either, that anything was thought good enough to represent any period in history, but those days have gone forever. But if the stage has entered a period of great lavishness it has not been at the expense of good taste.

Miss Viola Allen's production of "In the Palace of the King," and Richard Mansfield's presentation of "Henry V." are cases in point, says the Pioneer Press. The characters in each of these plays are in the main historic, and the costumes which the actors wear are exact duplicates of those worn long ago by the identical personages themselves. It will be easily understood that it requires a large expenditure of money to put such plays as these on the stage.

During the early days of the drama there was no thought as to the costumes of the stage being appropriate to the characters represented or in harmony with the period dealt with by the dramatist.

Nor did the spectators find fault with this arrangement. It did not disturb them in the least to find Brutus and Cassius, for instance, wearing much the same kind of clothes as Bacon and Raleigh. And in this way anachronisms of other kinds readily obtained pardon, if indeed they ever moved attention at all. Certainly the hero of an early Roman story should have spoken of gunpowder, much less produced a pistol from his bosom, but the audience in this wise became almost reasonable, feeling that he did not wear a toga, but doublets and hose—the dress, indeed, of a militant Elizabethan day.

It is only in quite recent times that the correctness of stage costumes has undergone systematic consideration and been treated as a matter of real urgency, although occasional experiments in the direction of reform are to be found recorded in early accounts of the drama. Mr. Poppa describes his visit to the theater in 1644 to see "Hercules, or the Emperor of the East," and notes "the garments like Romans very well." At the beginning, at the drawing up of the curtain, there was the finest scene of the emperor and his people about him, standing in their fixed and different postures, in their Roman habits, above all that I ever saw at any of the theaters."

But attempts to be accurate in this way were only of an intermittent kind; any enduring amendment can hardly be found until we approach a period that is within the recollection of living plays goers.

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Upon the English stage reform in this matter was certainly a matter of slow growth. A German gentleman—

Christian Augustus Gottlieb Goede by name—who published, in 1821, a long account of a visit he had recently made to England, expresses in strong terms his opinions on certain peculiarities of its theaters. "You will never behold," he writes, "foreign actors dressed in such an absurd style as upon the London stage. The English, of all other nations the most superstitious worshippers of fashions, are nevertheless accustomed to manifest a strange indulgence for the incivilities which this goodness encounters from their performers."

"The Way to Keep him" Charles Kemble acted the part of Sir Brilliant Fashion, a name which was suggested to him a proper style of dress, in a frock absolutely threadbare, an obsolete doublet, long pantaloons, a huge iron watch chain of steel and a huge iron buckle under his arm. This last article, hidden at the side, was a genuine portrait of an indigent ex-comb. He must have known that pantaloons and an incorrigible rump and folded together no gentlemanly articles of apparel—that no gentleman, much less Sir Brilliant Fashion, would make his appearance in a threadbare coat.

In reply to these and similar strictures there is nothing much to be said, unless it be that the actors and audience alike were content with things as they were, and that now and then reforms had been attempted, without, however, resulting in any particular success. Garrick had rendered the theater invaluable service, but as actor and stage manager, but he had been unable to effect any very beneficial change in the matter of dress. Indeed, it seems probable that his attempt to appear as Othello had failed chiefly because he had followed after a Moorish fashion, in discarding the military uniform forms in which Quin and Barry had been wont to play the part. The actor's short stature, black face and Oriental turbaned the audience of the period, upon ladies of quality at that period. "Pompey with the teakettle," as Quin had said, having possibly a plate of Hogarth's present in his mind, and the commendable enough, was unfavorably received, even to incurring some contempt.

It is well known that Garrick in the part of Macbeth wore a court suit of scarlet and gold lace, with, in the latter scenes of the tragedy, "a wig" as Lee Lewis, the actor says in his memoirs, "as large as any now worn by the Gray" of our barons of the exchequer, a similar costume being adopted by other Macbeths of that time—Smith and Barry, for instance.

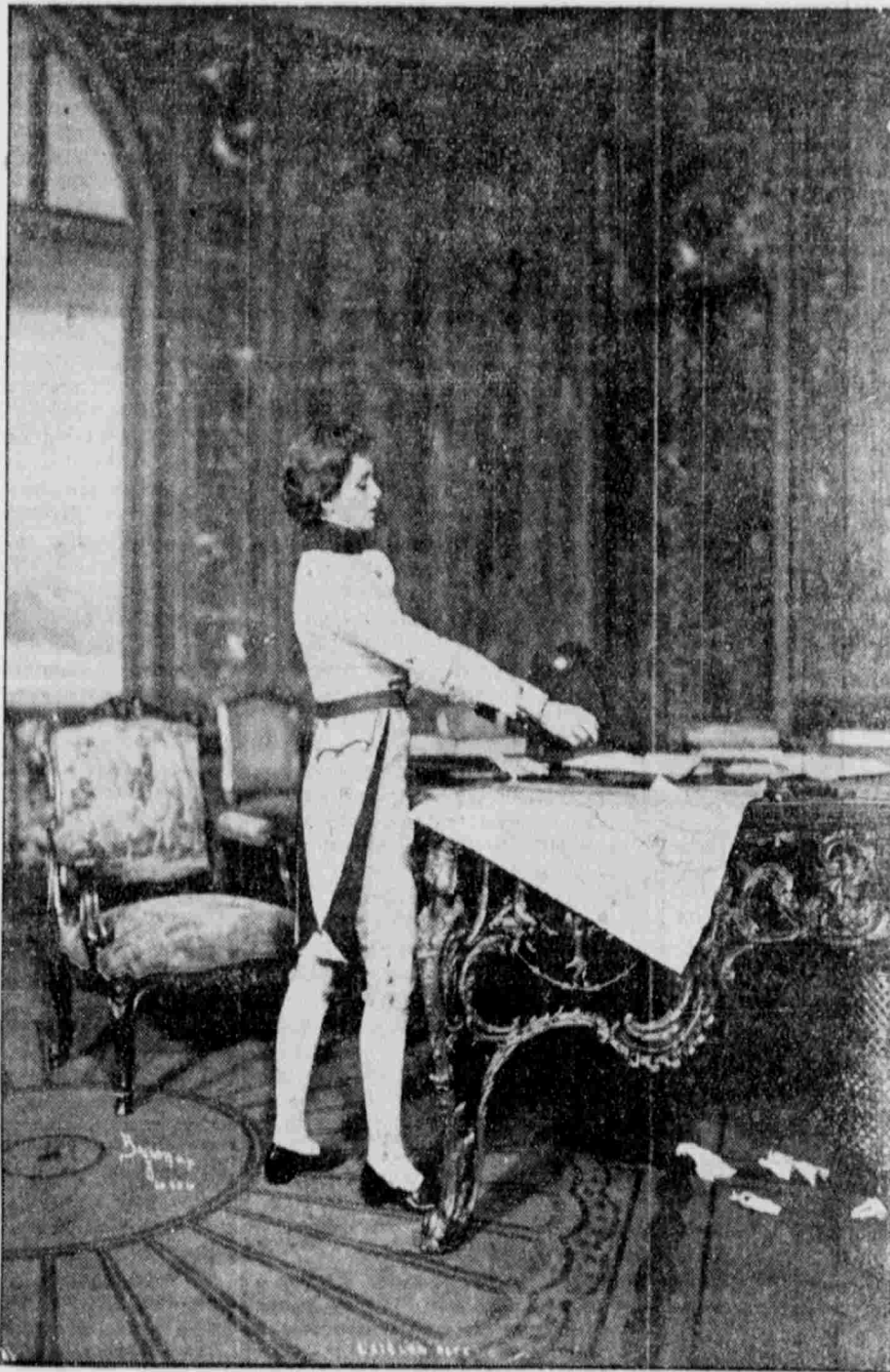
Macbeth, indeed, was never "dressed" agreeable to the taste of antiquarian critics until the ornate revivals of the tragedy by Mr. Phelps at Sadler's Wells in 1840 and by Charles Kean at the Princess Theatre some five years later. The costumes were of the elegant and costly of each of these occasions.

Mr. Macready ventured upon various revivals, archaic and decorative, at Covent Garden and Drury Lane; Mr. Phelps followed suit at Sadler's Wells and Charles Kean at the Princess, until it seemed that correctness of attire and splendor of scenery and appointments could no further be carried. Indeed, alarm arose lest the drama should perish altogether under the weight of upholstery and wardrobe it was deemed to bear.

Here was to be seen King John in his habit as he lived; here appeared the second and third Richards; King Henry, Queen Katherine and Wolsey; now was presented London, with its inhabitants in the middle ages; now the Venice of boylock, and presently the Bithynia of the days of King Leontes. The spectators applauded the finery and the skill of the embellishers, and their favorable verdict upon these costly costumes, with it presumably approval of the players and, perhaps, a measure of homage to Shakespeare.

To revert to the shortcomings of the Elizabethan stage would be, of course, impossible. The imaginations of the audience would now steadily refuse to be taxed to meet the absence of scenery, the incongruity of costumes and the other deficiencies of the early theater. Some degree of accuracy in our modern play goers would demand if they discerned or disregarded minute correctness.

After all what is chiefly needed to preserve theatrical illusion is a certain harmony of arrangement, which shall be so unobtrusively complete as to escape consideration. No false note must be struck to divert attention from the designs of the dramatist and from his interpreters—the players.



MAUDE ADAMS IN L'AIGLON.

Utah has given many of her sons and daughters to the stage, and many of them have made their mark in the profession. It is not too much to say, however, that to Maude Adams belongs the distinction of having achieved the first and foremost place on the ladder of histrionic fame. Miss Adams was born in Salt Lake City, about twenty-eight years ago, in the little old home formerly occupied by Joseph Scofield, opposite the Old City Hall to the east. She made her very first appearance as the babe in a farce on the stage of President Brigham Young's historic theater. She is at present playing "L'Aiglon" in New York, in English, while Sara Bernhardt is playing the same role at another theater in French.

## Theatrical Chronology, 1900.

A glance over the list of attractions, which have filled dates in Salt Lake's two playhouses, since the first of the year, shows that the past season, and the present one, have witnessed many notable engagements. As a rule, all have been well patronized, and it is doubtful whether the Salt Lake theater or the Grand ever had a more prosperous year than 1900 will prove. The following is a list of the attractions which appeared at both places:

JANUARY.

Theater—1, Emma Nevada, in concert. Grand—1 to 6, Paul Gilmore, in "The Musketeers."

Theater—11, 12, Black Patti Troubadours.

Grand—8 to 13, whole week, Murray and Mack, in "Finigan's Ball."

Theater—15, 16, The Bostonians, in "The Smugglers of Badayez," and "The Serenade." Nance O'Neill, 17, 18, and Saturday matinee, "Magda," 19, 20, "The Jewess."

Grand—15, 16, 17, and matinee, "Inelo Tom's Cabin;" 18, 19, 20, and matinee, "Remember the Maine."

Theater—22, 23, 24, Nance O'Neill, "The New Camille," 24, 25, 27, matinee, "The School for Scandal," 26, "Peg Woffington;" 27, night, "Oliver Twist."

Grand—22, 23, 24, and Wednesday matinee, "His Better Half;" 25, 26, 27, Friday and Saturday matinee, Jeffries-Sharkey (contest picture).

Theater—29, Nance O'Neill, in "Magda," 30, "Napoleon's Guard" and Peg Woffington;" Wednesday matinee, "The Jewess;" 31, "Macbeth."

Grand—29, 30, "Human Hearts."

FEBRUARY.

Grand—1, 2, "At Gay Coney Island." Theater—6, 7, "Sowing the Wind;" 9, Frederick Warde, in "Lion's Mouth;" 10, "The Duke's Jester;" matinee, "The Merchant of Venice;" Grand—2, 6, 7, and matinee, "McCarthy's Mishap;" 8, 9, 10, and Saturday matinee, Lewis Morrison's "Faust."

Theater—16 and Saturday matinee, High School Minstrels.

Grand—12, 13, 14, and Wednesday matinee, "Who Is Who?"

Theater—19, 20 and Wednesday matinee, Blanche Walsh and Melbourne McDowell, in "Cleopatra;" Wednesday night, "La Tosca."

Grand—22, 23, "London Life."

Theater—week dark.

Grand—26, 27, 28, Big Minstrel Festival.

MARCH.

Theater—four nights and Saturday matinee, James K. Harker, in "The Duke's Jester," "The Winter's Tale;" 9, "The Rivals;" 10, "Macbeth."

Grand—8, 9, "Have You Seen Smith?" Theater—13, "Puddin'head Wilson;" 17, Illustrated Lecture on Ireland by T. F. Cushman.

Grand—Week dark.

Theater—19, 20, 21, Denman Thompson, in "The Old Homestead;" 22, 23, 24, and Saturday matinee, Willie Collier, in "Mr. Smooth."

Grand—Week of 19, Jules Grau's Opera Company, in "Wang."

Theater—23, 30, 31, and Saturday matinee, Belle Archer, in Hoyt's "A Contented Woman."

Grand—26, 27, 28, and Wednesday matinee, Grau Opera Company, "Paul Jones;" 29 and Saturday matinee, "Bohemian Girl;" 30, "The Gondoliers;" 31, "La Perlehole."

APRIL.

Theater—2, 3, West's Minstrels; 4, "Devil's Auction;" 5, 6, 7, and Saturday matinee, "Because She Loved Him So."

Grand—5, 6, Grau Opera Company, "Olivette;" 3 and Wednesday matinee, "Mikado;" 4, 6, "Said Pasha;" 7 and Saturday matinee, "Martha;" Saturday night, "Ermine."

Theater—12, 13, Warde & Vokes, "The Floor Walkers."

Grand—9, 10, 11 and Wednesday matinee, "Knobs O'Tennessee;" 12, 13, 14 and Saturday matinee, "The Real Widow Brown."

Theater—21, Paderewski.

Grand—Week of 14, "Quo Vadis."

Grand—26, 27, 28, Saturday matinee, Harry Corson Clarke, in "What Happened to Jones."

MAY.

Theater—3, "The Evil Eye."

Grand—Dark.

Theater—9, Petchnikoff, Hambourg and Lachaux.

Theater—19, John Drew, in "Tyranny of Fears."

Theater—28, N. C. Goodwin and Maxine Elliot, "When We Were Twenty-One."

Grand—28, 29, 30, and Wednesday matinee, "Quo Vadis;" 31, Gideon's Big Minstrel Carnival.

JUNE.

Grand—1, 2, Gideon's Big Minstrel Carnival.

Theater—11, 12, Henry Miller, in "Miss Hobbs."

AUGUST.

Theater—20, 21, Mathews & Bulger, in

"The Night of the Fourth" and "A Rag Baby."

SEPTEMBER.

Theater—7, 8, Henry Miller, in "The Only Way."

Theater—19, John S. Lindsay, in "Damon and Pythias."

Theater—24, 25, 26, 27, "The Prince of the World;" 28, Eddie Foy, in "A Night in Town."

Grand—24, 25, 26, and Wednesday matinee, Walter Walker, in "That Man;" 27, 28, 29, and Saturday matinee, Barlow's Minstrels.

OCTOBER.

Theater—1, 2, 3, 4, 5, Clay Clement and L. R. Stockton's Company, "Napoleon's Guard;" 6, "The Bell;" 2 and Wednesday matinee, "The Magistrate;" 3, "A Great Obstacle;" 4, "A Southern Gentleman;" 5, Friday matinee, "The New Dominion;" 6, and Saturday matinee, Salt Lake Opera Company, "The Mandarin."

Grand—Entire week of 1, and two matinees, "Brown's in Town."

Theater—8, 9, 10, 13 and Saturday matinee, "The Mandarin;" 11, 12, "The Man From Mexico."

Grand—"A Black Sheep;" 13, matinee and night, "Vanity Fair."

Theater—19, "Black Crook, Jr."

Grand—15, 16, 17 and Wednesday matinee, "A Hot Old Time;" 18, 19, 20, and Saturday matinee, "A Texas Wife."

Theater—24, 25, Hoyt's "A Young Steer;" 26, 27, Saturday matinee, Stuart Robson, in "Oliver Goldsmith;" Grand—22 to 27, two matinees, "Under Sealed Orders."

Theater—29, James Neill Company, "A Bachelor's Romance;" 30, "An American Citizen;" 31, and Wednesday matinee, "Aristocracy."

Grand—29, Laverne Stock Co., in "Lost Paradise;" 30, "In Mizoura;" 31, "Frou Frou."

NOVEMBER.

Theater—1, The Neff Company, "An American Citizen;" 2, "A Parisian Romance;" 3, and Saturday matinee, "A Bachelor's Romance."

Grand—1, "In Mizoura;" 2, "Wicked London;" 3, "Wicked London."

Theater—8, 9, 10 and Saturday matinee, Frank Daniels Company, in "The Amerer," without Daniels.

Grand—5, 6, 7, and Wednesday matinee, "Kelly's Kids;" 8, 9, 10, and Saturday matinee, "A Wise Guy."

Theater—12, 13, 14, 15, The Whitney Knowles Company, "Quo Vadis."

Grand—12, 13, 14, and Wednesday matinee, "A Day and a Night;" 15, 16, 17, and Saturday matinee, "Brownies in Fairyland."

Theater—20, 21, and Wednesday matinee, "The Duke's Jester;" 22, 23, 24, and Saturday matinee, "The Duke's Jester;" 25, 26, 27, and Saturday matinee, "The Duke's Jester;" 28, 29, 30, and Saturday matinee, "The Duke's Jester;" 31, "The Duke's Jester."

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