MUSIC AND DRAMA

Remarks on Ibsenism—Opera at the Theater—Ferncliffe at the Grand—Notes of General Interest.

The presentation in Chicago of Ibsen's famous A Doll's House has again raised a little cyclone of controversy about that author and his dramatic work. As usually a great many critics condemn both in no ambiguous terms, while others—chiefly Danish and Norwegian friends of the author—consider the whole school of the American fraternity. One of our exchanges makes in all seriousness the funny remark that Ibsen's dramas are a good test of the intelligence of the theatrical public, inferring, of course, that those who do not enjoy them are lamentably deficient in that regard.

One of the more remarkable judgments passed upon Ibsenism is that by Amy Leslie in one of the Chicago papers. That brilliant writer constructs the following sentences among others:

Either Ibsen's scraggy dullness blunts the Ibsenite perception or serious study glides over the crafty, conspicuously vicious allurements and precepts taught in every book Ibsen ever wrote. He brutalizes the holier familiarities of home life; he turns facile and covert sneers upon the pretty affection of happily wedded woman and man, suggests feverish sin as a result of perfect matrimonial union and does these graceless favors with the subtlety of an Iago.

If a man must have a doll's house let him build it among the Ibsenite ethereal heresies, upon hidden hills where shimmering lindens tell no tales and in the "sweet, gay lark" of a woman be her of the tawny, unloosed braids who stretches her tempting nakedness upon tiger skins and damask, who sighs out incantations and lures with half-closed eyes. Not the bewitching creature bound to love, honor and obey but the bewildering siren paid to divert, amuse and destroy.

These are Ibsen's subtle plagiarisms from the orientals. Slay imagination, blot out delicious confidences of no import, blind husband's eyes to wives' exquisite charms and there behold a perfectly arranged Ibsen household. Teach wives to spy upon the forbidden epitaphs of the world's happiness and stumble over and wound her husband's nature in the vain endeavor to "look upward, toward the peaks, toward the stars and the great silences." Bosh!

It is plain enough from this that the critic regards Ibsen as a philosopher of the most cynical school, one who reflects his own sentiments, his own experiences and personality in the various characters he creates. Nothing can be farther from the truth, however. Ibsen, himself, is a man of unquestioned morality, and his family life is one of brilliant sunshine. The finest and most delicate touches of poetry in his works he owes to the ennobling influence of his gifted wife. And those who have studied Ibsen closely believe that the very secret of his fierce attacks upon the immorality of the age as embodied in mock marriages, where conventionality, and not the sweet sympathy that attracts one soul to another plays the chief role, is to be found in the fact that he himself occupied so lofty a position in this respect as to see clearly the corruption into which men and women around are sinking without suspecting the danger. Ibsen, in his way, cries repentance, earnestly and with eloquence.

The trouble with many of his critics is that they do not understand him, and cannot do so. He is essentially a child of his nationality, inspired by the Scandinavian "Folkaand," and one entirely unacquainted with the history, sentiments and conditions of his people can no more understand his masterly productions than they can grasp, say the beauties of Hebrew poetry without any preliminary preparations. Ibsen is an artist. He copies nature as it surrounds him and it presents itself to his view. But in order to judge his work justly, it is absolutely necessary to review it from his own standpoint. From any other point of view it appears to be false and incorrect. The rule is similar to that which must be observed regarding a landscape painting.

Ibsen is a plain man. He simply tells the unornamented truth as he sees it, and in all his object is to arouse, if possible, his fellowmen to a sense of their duty and responsibility.

The Theater.

The presentation of Wang at the Theater last night drew another large audience. The engagement closes this evening with the elaborate production of Dr. Syntax. As an evidence of the reputation of this piece, it can be mentioned that a Salt Lake gentleman, at present in Chicago, the other day telegraphed his wife in this city: "Do not miss it."

The advance sale for the Pauline Hall engagement at the Theater on Tuesday night commenced this morning, and there is already a marked interest manifested among theater-goers in the event. Dorcas is an operatic comedy that has received much praise from both the press and the public. Among the best known members of the cast are the Misses Jeannette St. Henry, Eva Davenport, Drew Donaldson, Mabel Irvine, and the Messrs. Hugh Chilvers, Edgar Temple Saylor, Chas. Bradshaw, Neil O'Brien, Chas. Earle, Arthur E. Miller, Chas. Myer, Downing Clark and James F. Grant. The music contained in Dorcas, is new all of it being specially written for Miss Hall during her late European tour, by such authors as Johann Strauss, Sir Augustus Harris, Ivan Caryll, Cellarius, Millöcker, Dr. Carl Zeller and Max Hirschfeld. They are some thirty odd in number. Among those destined to become popular, are the solo for Miss Hall, entitled Home and Country, and What Shall I Do? the duet for Mr. Chilvers and Mr. Saylor, His Lordship's Toast, duet for contralto and soprano, In Time, The Chase duet for soprano and tenor, a comedy duet for Miss Hall and Chas. Bradshaw, the comedian of the organization, If You Want to Behave as a Lady Should, a European medley for Miss Hall and ensemble, minuet for the entire company, a comedy solo, Tea, Fragrant Tea, a soprano solo, True Love But a Flower, tenor aria Farewell, duet for Miss Hall and Mr. Saylor, Sweet to Me You Will Ever Faithful Be, and one entitled, An Englishman and His Home, by Mr. Chilvers.

Pauline Hall is famous as a beauty and a linguist. She speaks, reads and writes, fluently, English, French, German, Italian, Spanish and Dutch. Miss Hall is of German descent and was born in the city of Cincinnati, Ohio.

Pauline Hall assumes three distinct characters in her latest success, Dorcas. In the first act she is seen in the disguise of a strolling happy-go-lucky, peddler boy; in the second she appears as the jolly, mischievous Dorcas, the wife of the jealous innkeeper, and in the third and last act she appears in her real character, Lucy Harris, La Grande Dame and leader of fashion.

The Ladies' Minstrels will appear at the Theater on Friday and Saturday, Nov. 15 and 16, with a matinee on Saturday, under the auspices of the Woman's Exchange. A splendid program will be rendered.

Grand Opera House.

Ferncliff is to be the bill at the Grand next week, beginning Monday, Oct. 11, and will be the first military drama played in the house.

It was done here several years ago by the Grismer-Davis combination, with great success and was considered the strongest bill in the repertoire.

It is a story dealing with incidents of the civil war and is full of powerful dramatic scenes and situations. The two leading male roles are army officers, and Mr. Ingersoll and Mr. Edwards will undoubtedly look handsome in uniform. Whenever there has been a villainous character to portray, the part has invariably been allotted to Mr. Edwards, but next week he is to be seen in a role we can admire, for he is cast for Captain Tom Hewin, the hero of the play. Mr. Ingersoll has the part of Jim Hewin, his brother, a reckless sort of a fellow who goes off to the war because he himself thinks as everybody else does that he is not much good for anything else. Army discipline, however, soon changes his whole nature and he returns after an absence of two years, a captain, laden with honors for gallantry. Mr. Edeson will play the father of the boys, "Dad" Hewin, an old Yankee farmer, who infuses considerable fun into the play until mourning over the supposed loss of his son, the pathetic side of the character is portrayed. Mr. Ward and Miss Pollock are cast for the boy and girl lovers who stand by the family through thick and thin in their time of affliction and incidentally furnish the comedy element. Mrs. Chester has the part of the nurse and housekeeper in the Hewin family, who hates the villain by instinct and never misses an opportunity of telling him so in very plain language, not entirely free from a good Irish brogue, for she is a direct descendant of the Irish stage. Miss Warren will for the first time have the distinct lead among the women as the wife of Captain Tom, who believing her husband dead is about to marry another to save her child and family from poverty and want, and is only prevented from doing so by the timely arrival of the brothers from the war. Mr. Tooker will be the gentlemanly villain who circulates false reports and intercepts letters in the artistic manner known only to the stage villain, which for a time works to his advantage but in the end only adds to his disgrace.

The play is happily cast and is in direct line with the other drawing cards at the Grand, and Manager Rogers informs us that never before has the company shown such a degree of interest and enthusiasm in their work.

Stage director Edeson expressed himself as being very much surprised when the players came to rehearse Friday morning almost letter perfect. From the nature of the play and the fact that it contains a strong military interest which is always an agreeable feature, Ferncliff should prove a great attraction.

By special arrangement with the New York agent, Mr. Ingersoll has secured the right to produce the great play Chivalry, or Law and Justice, from Sardou's Nos Bons Villageois. It will probably follow Ferncliff at the Grand opera house.

Miss Warren has been advanced to the leading business at the Grand and Miss Maud Miller engaged to take her place. They should make a great combination, for while both are pleasing actresses, they are direct opposites in appearance, Miss Warren being a decided brunette and Miss Miller a blonde.

Passing Plays.

A month works vast changes in the world theatrical, says Ev'ry Month for November; especially in New York, where the best plays, and often the worst, are produced. Several plays that but a few short weeks ago were looked upon as promising have been taken off the boards and placed in the store room, scenery and all. But of the plays that have proved successful, and are therefore liable to tour the principal cities of the country, there are not a few.

At the Garrick, Mr. Mansfield's sacred temple, Mr. E. M. and Joseph Holland had an excellent run in A Man With a Past, and their later production, A Social Highwayman.

Mr. Nat Goodwin opened Miner's Fifth Avenue Theater late in September, and did, as he always does—well. His new sentimental comedy, David Garrick, proved highly enjoyable, as did his revival of A Gilded Fool. Mr. Goodwin's Last—24 Hours, which, coupled with The Littlest Girl, a dramatization of Richard Harding Davis's delightful Van Bibber story, Her First Appearance, attracted large audiences.

Francis Wilson seems to have found a good thing in The Chieftain, after all. Like Princess Bonnie at the Broadway theater, it is mild, and not calculated to enthuse the average comic opera fiend, but with Mr. Wilson all things are fair and usually successful.

Of other productions Fleur-de-Lis, with Della Fox, lingered as long as any at Palmer's theater. E. H. Sothern, with the Prisoner of Zenda, at the Lyceum theater, The Sporting Duchess at the Academy of Music, and The Great Diamond Robbery at the American theater, all seem to be permanent attractions.

An unusual sort of attempt was made by Manager J. M. Hill, of the Standard theater, to save Mr. Augustus Thomas's latest dramatic effort, The Capitol. New Yorkers were surprised about October 7 to read what appeared to be a large patent medicine "ad," but which was really a letter from the celebrated Father Ducey, of St. Leo's church, praising the play.

Helena.

Of the production of this play by Robert Downing and his company, an exchange says:

The play is from the pen of Sardou and is adapted into English by A. D. Hall. Helena is a singular play in many respects. It tells of life in Italy during the fourteenth century, when many factions were warring with each other and when the slightest word or action was like touching a match to a magazine full of powder.

Oreo, chief of the Guelphs, when returning from the games, at which he had proven a victor, threw one of the wreaths at the feet of a woman who was watching the procession. The woman chances to be Helena, one of the patricians of the Ghibellines, who deems it an insult from a Guelph and throws the flowers in the face of the donor. This was the signal for combat, and after three days of fighting the Guelphs were victorious and the Seraglio palace was taken. Helena was in the palace and is discovered by Oreo, who treats her with the grossest indignity.

In Oreo Sardou has given to the world a most complex being. One day he dishonors a woman, on another asks for a truce to bury his dead and go to church. The sentiment of the play is not pleasing to the average theatergoer, but whatever fault may be found with it from a moral standpoint, it certainly is strong and affords ample opportunities for fine acting.

Helena is really the star character of the play and the bulk of the hard work rests on her shoulders. Miss Blair played the part in a most capable and interesting manner. There are so many changes of feeling which Helena undergoes that consummate skill is required to make them appear natural.

Mr. Downing as Oreo has little to do till the third act, where he has a very strong scene with Helena. His acting was excellent in this and the last scene.

Death Could Not Move Her.

The following is from the New York Evening Sun:

There were at least six persons who were witnesses of this scene in the lobby of the Garrick on Wednesday night. Two women entered the lobby at about 9 o'clock when the first act of Leonora was almost over. Both seemed excited and very nervous. One of the women was crying. They spoke to the doorkeeper and asked him to send word to a woman who was sitting in one of the stage boxes.

"Tell her to come outside for a moment," cried the elder woman. "We must see her. It's a matter of great importance." Presently the woman came out. She was fashionably dressed and rather pretty. She looked none too pleased at the interruption, however. The elder woman grasped her by the hand. "My dear child," she said, "I have terrible news for you. Your dear mother dropped dead about half an hour ago."

The woman gave a little shriek and looked for a moment as if she were going to faint. The younger woman handed her her smelling salts.

"My God! How terrible! How awful!" cried the woman. "Poor mother!"

One of her companions had already gone to call a cab. Suddenly the woman drew herself together, took a long sniff at the salts and exclaimed:

"Well, I'm here now, so I might as well see the performance out. It won't make any difference to mother."

The other two women fell back in amazement. The doorkeeper stood there openmouthed. In vain the women explained to her that there was no one with the body.

"I'm going to sit out this performance," repeated the woman, firmly, as she wiped her eyes and reentered the theater.

The two women drove away alone. In half an hour they returned in a more distracted state than ever. Again the woman was summoned from her box. This time, however, her temper was aroused.

"I wish you would leave me alone," she exclaimed. "What is the matter now?"

The women explained that they had been hunting for her brother, but could not find him. Again they begged her to go home. "Now, look here, you just leave my brother alone. He's up at 'His Excellency,' and he doesn't want to be disturbed any more than I do. It's been very kind of you to take all this trouble, but I wish, all the same, you had left me alone. I've got to get back to my box now. Good night."

The World of Music.

Of the musical season in Chicago, a correspondent of Freund's Musical Weekly writes under date of October 17:

Our musical season has but just begun. The first concert was given at Central Music Hall by the Kneisel Quartet of Boston, and was the opening of the series of chamber music concerts under the management of the Clayton F. Summy company. The playing of this organization was a revelation. In accuracy of attack, smoothness of phrasing and evenness of shading, there was nothing left to be desired.

The Lehmann String Quartet made its debut in Steinway Hall this week. Their playing was crude and lacked artistic finish. Lillian Blauvelt sang several songs with exquisite taste. The beauty of her voice grows upon one; and the perfection of her vocalization is most satisfying.

Melba and her concert company gave two concerts at the Auditorium this week. The prima donna has a host of admirers in Chicago, and the Auditorium was crowded on both occasions. Mme. Melba has little musical feeling. Her forte is florid music, and she lacks inspiration. Her singing of a simple ballad showed these defects most plainly. Signor Campanari sang with fire and vigor. His selection was the prologue to "I Pagliacci." Mme. Scalchi demonstrated the fact that time has little effect upon a well-educated artist.

Referring to Paderewski's return to this country, the World says: Everywhere his coming is awaited with the greatest of anticipation. There is, of course, a degree of sensationalism about all this, but as the reader is an artistic, there is no warrant for rashness. Whatever form the craze may take there can spring from it no accusation of charlatanism against the artist. The American public may be induced to swarm to Paderewski's concerts by meretricious influences, but the knowledge it gains of these manifestations of true musical art is one of lasting value. Paderewski is not a sensational pianist. He is the incarnation of refinement, and sensationalism is the bete noir of refinement.

Mlle. Emma Calve will be heard this winter in New York in her new character, "La Navarraise," which Massenet composed for her. The opera was produced in Paris and Vienna on the same evening.

Massenet was so afraid that Frl. Renard, who played the title role in the latter city, would not dress the part correctly, but would prefer some fashionable apparel, that he wrote to her a letter in which "he begged on his knees and conjured her by all she held dear to wear the oldest, raggedest black dress she could find," as she had to represent a peasant girl.

The concert which was given by Mrs. Bloomfield-Zeisler last week at Carnegie Hall with the assistance of the Symphony Orchestra, under the direction of Walter Damrosch, attracted a very large and exceedingly enthusiastic, if not discriminating, audience.

Mrs. Zeisler's numbers included Schumann's concerto, A minor; Litolff's scherzo, D minor, and Rubinstein's concerto, D minor, a truly [illegible] program which many a pianist of the stronger sex would hesitate to perform at one concert.

London Announcements.

LONDON, Nov. 9.—It is officially denied that Wilson Barrett will appear in Hall Caine's The Manxman at the Shaftesbury theater. Lewis Waller, who has secured the Shaftesbury is now said to be negotiating with Charles Warner to assume the role of Pete. These reports of strength of his play and the success it attained in America and the provinces have greatly stimulated the curiosity of the London playgoers.

The revival of Liberty Hall at St. James on Thursday evening by Mr. George Alexander, who was recently unwarrantably arrested by the police for talking to a woman in the streets, was the occasion for a scene of excitement seldom witnessed in a London theater. It was a protest against too much zeal upon the part of the police and Mr. Alexander's entrance upon the stage was the signal for cheering from all parts of the house which lasted for several minutes. In addition people stood on their seats and frantically waved their hats and handkerchiefs. Mr. Alexander was so affected that tears ran down his cheeks. Mrs. Alexander sat in a box with Sir Francis Jeune, a judge of the high court of justice, and Lady Jeune, one of the two leaders of London society, and their daughter. All the actor's friends evidently desired to testify to their belief in his innocence.

Theatrical interest of the week centered in the first performance at the Criterion theater, on Tuesday last of The Squire of Dames, an English version of Dumas L'Ami des Femmes, in which Fay Davis, of Boston, made an instant success. Indeed it is said to be a rare occurrence for an actress to spring so suddenly into popularity. As a result of this successful production Charles Wyndham seems likely to have a good share of the general boom in things theatrical which is now in progress here.

Potpourri.

Adelina Patti began on September 30th a tour in England embracing eighteen concerts.

From the enormous advance sales of tickets for the Paderewski concerts, it may be inferred that the Paderewski craze is still in full bloom.

The only two men that are prominently successful as writers of farce-comedy are from Boston and are newspaper men. They are, of course, Charles H. Hoyt and John J. McNally.

Charles Frohman has refused the several very liberal offers cabled to him from English managers who wish to secure from him the London rights to The Gay Parisians. Mr. Frohman will produce the farce in London under his own management.

Fanny Davenport opened her season on Monday, October 28, at the Montauk theater, Brooklyn. She appeared as the voluptuous Gismonda, and was admirably supported by Melbourne MacDowell and a company of more than one hundred. Miss Davenport's Gismonda is the most effective role of her career, and she will play it almost altogether this season.

It is doubtful, says Theatrical Tidings, if there is a man either in or out of the theatrical profession who has as many friends in the different walks of life as has Herrmann the Great. One great secret of the wizard's success is that he appeals to all classes simultaneously. Some attractions can manage to fill the $1.50 seats in a theater, but the balcony and gallery will be almost empty. Others will have a packed gallery and balcony and a very light house down stairs, but Herrmann has the happy faculty of being a favorite in all parts of the auditorium.

Fort Douglas Band Concert.

The following program will be carried out by the Sixteenth U. S. Infantry band, at Fort Douglas, at 4 p.m. Sunday, November 10, 1895:

Star Spangled Banner.
Overture, The Bridal Rose.......Lavallee
Selection fr. Ernani.......Verdi
Waltz, My Dream.......Waldteufel
Potpourri fr. Yeomen of the Guard.......Sullivan
Old Tapestry, Dance.......Boggetti
Medley, Zig-Zag.......Missud
Hail Columbia.

FOOTBALL IN THE MUD.

The Jackson School Eleven Meets With Defeat at the Hands of the Cyclones.

A very interesting, and at times exciting, game of football, was played yesterday afternoon at the Agricultural Park. The contesting teams were the Cyclones, which is composed of newsboys, and the Jackson school eleven, and a right royal mud-spattered time they had. The Jackson team, which formerly was the proud possessor of several victories, met with defeat at the hands of the rough-and-ready newsboys, the score being 4 to 0.

The game did not fare well for the Jackson team, as Captain Worley had his proboscis broken, while their left tackle, Chorg, was carried off the field in a somewhat comatose condition. The contesting parties retired with a rich coating of mud, as the field in which they played, possessed all the qualifications essential to such a result.

The Cyclones are very proud over their victory, and feel that they are justified in addressing all seekers of honors in the pigskin kicking circle with the rather audacious interrogation "Who's next?"

Athletic Club's New Home.

The Salt Lake Athletic club has a new home in Independence hall on Third South street where it will pull off a series of boxing exhibitions during the winter months. The initial performance is booked for Wednesday night next with Dick Case and the "Chicago Butcher Boy" as the principal participants.

NATIONAL GUARD ITEMS.

Adjutant-General Cannon and Other Officers Go Down to Spanish Fork to Inspect Troop B.

Adjutant-General John Q. Cannon, Major E. A. Smith, Utah National Guard, commanding the squadron and Lieutenant Lassiter, U. S. A., went down to Spanish Fork this afternoon on the 2:30 train to be present at the annual inspection of Troop B, First Cavalry, stationed at that place.

The inspection will occur this evening in time to allow the officers named to return on the midnight train. An election will also be held to fill the office made vacant by the resignation of Captain Mosbard of the troop. His resignation was duly accepted and the order for the election of his successor issued yesterday by Acting Governor Richards. The election will be under the supervision of General Cannon.

The candidates for the captaincy are First Lieutenant Creer and Second Lieutenant Ferry Thomas, with chances apparently favoring the former.

City Teachers Paid.

The 290 odd teachers employed in the city schools were today paid their monthly earnings of $15,281.38.

Buys Mercur Real Estate.

A boom of no unpretentious proportions has struck Mercur and real estate as well as mining property promises to bring high prices there before many more months have passed. Among the recent investors there from this city are Joseph Lippman who has purchased the Cole building, in which his cigar business is carried on. The price was $1,500 and the property will be held for speculation.

STUDENTS' SOCIETY.

Interesting Program Rendered at the L. D. S. College Last Evening.

At the Student's society of the Latter-day Saints' College last evening, after the usual preliminaries, the following program was rendered:

Miss Alice Woodruff gave a recitation entitled, "The Maiden Martyr."

Miss Ray Grant delivered a lecture, the subject being, "Noted Women of the Present Century," of which the following is a brief synopsis:

Harriet Beecher Stowe was born June 14, 1811, in Litchfield, Conn. She was very bright from childhood. After becoming acquainted with the slave question, she showed very much sympathy toward them, and was very successful in her writings against slavery.

Mary A. Livermore was a very noted woman during the time of the Civil War. She was so sympathetic as to go among the soldiers during the war, and after becoming perfectly familiar with their condition, she spent many years of her life in their benefit both with her voice and pen.

Maria Mitchell became a scientist. While young she was educated with her brothers, by her father, in navigation. In the year 1849 she discovered a new comet for which she received a medal.

Elizabeth Fry devoted her entire life for the benefit of humanity. Her greatest work, however, was toward the prisons. She was opposed to capital punishment and also to solitary confinement. She devoted much time in introducing labor among the prisoners.

Helen Hunt Jackson was the daughter of a philosopher of Mass. She experienced much sorrow by the death of her first husband and two children. She added much to the literary department of the world. Many of her works opposed the treatment of the Indians. Several other prominent women were also spoken of by Miss Grant.

Miss Millie Lee then favored the audience with a song, and after singing by the choir, Heber Aldous offered the benediction.

LeRoi C. Snow,
Reporter.

As an Athlete

It is necessary that my system should be in first class condition. Whether in training for running, sparring or heavy weight juggling, I always begin by taking Hood's Sarsaparilla. It keeps my system in good condition and I gladly recommend it." L. O. Jaquee, 153 11th St., San Francisco.

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Hood's Pills cure habitual constipation. Price 25 cents.

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CANCER CURED
—AND A—
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"I was troubled for years with a sore on my knee, which several physicians, who treated me, called a cancer, assuring me that nothing could be done to save my life. As a last resort, I was induced to try Ayer's Sarsaparilla, and, after taking a number of bottles, the sore

began to disappear and my general health improve. I persisted in this treatment, until the sore was entirely healed. Since then, I use Ayer's Sarsaparilla occasionally as a tonic and blood-purifier, and, indeed, it seems as though I could not keep house without it."—Mrs. S. A. Fields, Bloomfield, Ia.

AYER'S
The Only World's Fair Sarsaparilla.
Ayer's Pills Regulate the Liver.

Intended to Catch Your Eye.

Don't skip this paragraph because it is small. It is worth reading for it tells about The Pineola Balsam, a certain remedy for cough, tickling in the throat and the stopped up feeling in the upper part of the chest. A simple cough may turn into something serious if let alone. It ceases to vex you and to keep you awake o'nights when you have allayed the inflammation in the throat with Ely's Pineola Balsam. The druggists sell it for twenty-five cents.

When Baby was sick, we gave her Castoria.
When she was a Child, she cried for Castoria.
When she became a Miss, she clung to Castoria.
When she had Children, she gave them Castoria.

Some states have passed laws prohibiting the sale of baking powders that contain alum or ammonia! Utah will do so before long. Be wise and use only Hewlett Bros. pure cream tartar new High Grade Three Crown Baking Powder.

Troubled With Periodical Dysentery

John Peterson, of Pacoutville, La., suffered with dysentery for eighteen years and tried three of the best doctors in New Orleans; also half a dozen or more patent medicines. Very little relief followed, until he began using Chamberlain's Colic, Cholera and Diarrhoea Remedy three doses of which effected a permanent cure.

Parks' Tea cures constipation. For sale by F. J. Hill & Co., and Nelden Judson Drug Co.

It is the medicine above all others for catarrh, and is worth its weight in gold. I can use Ely's Cream Balm with safety and it does all that is claimed for it.—B. W. Sperry, Hartford, Conn.

CATARRH

ELY'S CREAM BALM Opens and cleanses the Nasal Passages, Allays Pain and Inflammation, Heals the Sores, Protects the Membrane from Cold, Restores the Senses of Taste and Smell. The Balm is quickly absorbed and gives relief at once.

A particle is applied into each nostril and is agreeable. Price 50 cents at druggists or by mail. ELY BROTHERS, 56 Warren Street, New York.

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Curtain at 8:15 p.m.

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A Novelty in Comic Opera.
Big, Bright, Beautiful. Mirth, Melody, Magnificence.
And Oh, So Funny.

The same original cast, glittering scenery, handsome costuming.

Prices—$1.50, $1.00, 50c, 25c.

NEXT ATTRACTION:
Tuesday, November 12th:
Pauline Hall in "Dorcas."

Sale of seats begins Saturday, November 9. Prices: $1.50, $1, 75, 50 cents.

A MILITARY DRAMA.

GRAND OPERA HOUSE

Week Beginning MONDAY, November 11
J. H. ROGERS, Mgr.

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WILL PRESENT
FERNCLIFT,
A POWERFUL MILITARY DRAMA.

Regular prices, 25c, 35c, 50c. Matinee every Saturday, admission 25c. Evenings at 8.15. Saturday Matinee at 2.30.

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MINSTRELS!

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BILLY YOUNG,
America's Greatest Colored Comedian and Sweet Singer.
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BLACK BIRD BAND.
FUN MAKERS.

Parades at noon daily.

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