

# R. K. THOMAS

DRY GOODS CO.

48 and 50 Main Street, Salt Lake City.

The Wise and Thoughtful Spender of the Household Funds,

## LISTEN!

We have decided to close out our MEN'S FURNISHING GOODS. We haven't room for this Department.

## Everything

In Men's Goods will be Cleaned Out.

- Men's Working Shirts,
- Men's White Dress Shirts,
- Men's Fancy Dress Shirts,
- Men's Collars and Cuffs,
- Men's Socks and Suspenders,
- Men's Scarfs and Ties,
- Men's Underwear,
- Men's Night Shirts,
- Men's Gloves,
- Men's Overshirts,
- Men's Sweaters,
- Men's Shoes,
- Men's Unlaundered Shirts,
- Men's Handkerchiefs,
- Men's Mufflers,
- Men's Garters and Arm Bands

### ALL MEN'S GOODS GOING!

DON'T DELAY! TAKE ADVANTAGE.

The Sale will last till the Goods are gone,

But You Must Come Quick To Get Your Pick.

# R. K. THOMAS

## MUSIC AND DRAMA

The present season in theatricals in Salt Lake has perhaps not given us a week with so many good things crowded into it as the present one has done. It is regrettable that as much that is good has come at once as none of them have received the attention from theatergoers that they deserved with perhaps the exception of Goodwin, because the people could not keep up with the pace set by a slightly change of bill at the Theater and because there is a time to see the excellent company now playing at the Grand, Georgia Ceylan opened the week at the Theater, remaining for two nights, and no doubt she was somewhat surprised at the apathy displayed by her many admirers in Salt Lake when she looked over the lines of the audience that greeted her plays, but it was the superabundance of good things that the week had in store that divided up the patronage and gave to each only a share. Miss Ceylan, as a star did not prove so magnetic as did Miss Ceylan as leading lady of the New York Lyceum. Theater company and the devices which were whirled at her service then in the strong society plays in which she was the shining light, hardly took kindly to her, but she was a very competent play with its long structure of tangle intrigues. Both plays were rich in thought and well acted, but after the presentation of *Equivoque* on Monday night, there was much disappointment manifested and they concluded to give the next night before an audience much less in proportion. Georgia Ceylan is not to be taken as the old days and the cynics that distinguished her formerly does not come so naturally now and after all, perhaps plays such as these given for her this week are now more in line with her style than any that she has. The company surrounding her is in the main composed of people of ability, clever in the construction and execution of their roles, particularly Miss Jennie, Mr. Woodward, Mr. Throp and the others, and we hope to see them again.

A great deal of interest was manifested in the last appearance of the members of the old Grand company in *From Paris at the Theater* on Wednesday night, and many there were who expressed regret that they had not seen the company about a year ago, but it is the nature of things. Old times are over and new ones made all through the long history, but it is pleasant to think of those who have contributed to the alleviating of the drama which the daily routine of life impose. The individual members of this company have made warm places to the hearts of our entertainment public and an interest of more than ordinary moment will attach to their future movements and efforts. (Hitting out the line, ring in the year, the regular theme, story as ever and we are subject to its ever changing fancy.)

What a charm attached to the good old time comedy as interpreted by a man. N. G. Goodwin's ability as a comedian in the *Franklin* series who has a depend upon high kicking, hand dancing or the squawking singing of extreme popular music to hold his job. And the tendency is more towards vaudeville now than ever. It is popular and with the people, no matter so that actors in the legitimate line have been forced into it because of the popular favor it has received and it is only a temporary aberration of the public mind that will readily yield to the proper treatment. Nat Goodwin has been winning new laurels of late and receiving full tribute with his new play, *An American Citizen*, and with his steady application to the legitimate line, he is bound to be a success. He is a genius in many ways and has always been a great favorite with the American people and his foreign excursions have always been successful. As an evidence of his popularity in other than his own country the following will attest.

When N. G. Goodwin and company left for Australia it was understood that they should play one night in Honolulu, but owing to some little difficulty the date was cancelled. When the steamer bringing them back to America touched at Honolulu the company went on shore to spend a day of sightseeing and pleasure. In the meantime arrangements had been made with a California dramatic company to open the new Hawaiian Opera House, and they were to leave their way to Honolulu. Great efforts had been made to have the opening night a society event of the like of which had never been seen on the islands before. The news soon spread that Goodwin and his company had arrived and the excitement would spread the day on shore. A few of the most prominent citizens called upon the manager of the house to see if he could not arrange with the great American comedian to give a performance that night, there being plenty of time as the steamer did not leave until midnight. The manager in turn hunted up Mr. Goodwin and made this request. It is said that Goodwin did not at first take kindly to the proposition, for the reason that the company had not been billed and no preparation had been made for the event. At 4 o'clock in the afternoon, however, he was won over, after great persuasion and the dispatching of numerous messengers, all the members of the company were notified. Now, Honolulu has the most complete telephone system of any city in the world. The house of every white resident is reached by telephone, and this service was utilized to advertise the company's appearance to the thousands of people. The whole hurried about ship and had their baggage overhauled in the hall of the house for the necessary costumes, and at 8:30 o'clock that evening the curtain in the new Hawaiian opera house rolled up on the first act of *The Goodwin*. The house, it is said, was packed to suffocation, and the receipts reached nearly \$1,000. It would not be too much to say that a theatrical performance had never before been given on such short notice and under such intricate circumstances. Just what the feelings were of the manager billed to open the new house has not

been ascertained. It is probable, however, that he did not entirely approve the joke.

The first week at the Grand of the Wright Huntington company, which commenced last night, it is worth the closing of their season would have made had the intelligent audience during the present week. As to the individual members of the company, so far as the presentation of the *Little Indians*, Mr. Huntington has formed among the gentlemen, as might be expected. He is an actor of large experience, carrying an impression of wonderful force which he brings out in a natural and consistent manner, entirely free from any suspicion of acting. His Huntington has improved since his last appearance here, experience evidently having aided an already polished actor. Mr. Huntington, though a stranger, created an excellent impression from the start and will no doubt prove to be as successful as a favorite. Mr. K. H. is a competent actor and while he plays the part of the husband with some skill, it is a pity that in which he fails to show to his best advantage. Mr. Bradshaw manages to bring out the dramatic features of a *Jealousy* play, and to make it a success. Mr. Perry is evidently something of an actor, though his opportunities are few and far between. The ladies of the company are fully up to the standards of the male members. Miss Jenny is charming in all scenes of marked individuality simple and natural in the ordinary conversation, yet intensely emotional as occasion demands. Her scenes of *Jealousy* at the approach of the villain and her heroic pathetic pleading to be released from the clutches of the seducer. Miss Hamilton is well known here and has appeared this week in one of those early light, laced, girlish characters so well suited to her, and in which she gives her audience entire satisfaction. Miss Edith Andrews is a confident and womanly and is certainly excellent as an elderly lady. Miss Mary gives good support. The accompanying ladies were, significant, the staging particularly effective and altogether the engagement of the Huntington company has proved a paying investment, for the Grand management.

The Salt Lake Theater will open for the week on Tuesday night next, May 15th, and three performances will be given. The company, which is a musical organization composed of a number of our prominent young ladies and gentlemen who are noted for their ability in the amusement line. The performances are given as a testimonial to the Opera club who will also participate in them. The club is a very worthy organization and has furnished music for charities and benefits whenever called upon and the performances given for their benefit should be largely patronized by the people. Continued have been ordered from Chicago for the occasion and will certainly be the bill the troupe in a part of this kind of performance will be eliminated and a new original first part arranged by Sam C. Park will be given, including the drill of the White Guard. The new men will be George F. Dwyer, Sam C. Park, Will Willis and Harry Sherman. The latter singer will be Nat M. Brigham and Grant Hampton. The club will consist of amateur specialists by clever men and the Opera club will give a number of new choruses. Two of our favorite and prominent young ladies will sing and dance, and Sam Park will give some of his ventriloquist specialties, the whole to close with a number of clever stunts. Prices have been reduced and big business should be done.

Next week the Wright Huntington company will present *The American at the Grand*. It is another of their successful plays in the line of *From Paris*. It is an original farce romance that is highly interesting and was presented at the Grand in the early part of January, 1906, and was well received by the public. Will Ingels will take the role now to be done by Wright Huntington, that of *Bartholomew*, while Hugh Ward takes the bill of his career here as *Annie the Frenchman*, the new water in good style, it being the only thing he ever did of any merit while he was here. Mr. Perry will assume the role of *Bartholomew*. The club will do *Benet's* Warren's part of *Lady Nocturne*, while the parts played by *Madame de la Roche*, *Julia Deane*, *Edith Park* and *Katherine Jerome* will be done by *Edith Andrews*, *Edith Hamilton*, *Katherine Leigh* and *Jane Mary*.

Madame Genevieve Johnston Bishop, the famous soprano, will appear in conjunction with the choir at the Tabernacle on Monday evening next, May 17th. She is a well known singer of international reputation and it is reasonable to suppose that with her and the choir as the attraction, an audience similar to that seen at the *Narrative* and *Yaw* concerts, will be present Monday night. The full program is given below.

Admission—By Railway's Fare, Standard Ticket, and Cash and Organ. First Main, 50c. Second Main, 25c. Third Main, 10c. Fourth Main, 5c. Fifth Main, 2c. Sixth Main, 1c. Seventh Main, 5c. Eighth Main, 2c. Ninth Main, 1c. Tenth Main, 5c. Eleventh Main, 2c. Twelfth Main, 1c. Thirteenth Main, 5c. Fourteenth Main, 2c. Fifteenth Main, 1c. Sixteenth Main, 5c. Seventeenth Main, 2c. Eighteenth Main, 1c. Nineteenth Main, 5c. Twentieth Main, 2c. Twenty-first Main, 1c. Twenty-second Main, 5c. Twenty-third Main, 2c. Twenty-fourth Main, 1c. Twenty-fifth Main, 5c. Twenty-sixth Main, 2c. Twenty-seventh Main, 1c. Twenty-eighth Main, 5c. Twenty-ninth Main, 2c. Thirtieth Main, 1c. Thirty-first Main, 5c. Thirty-second Main, 2c. Thirty-third Main, 1c. Thirty-fourth Main, 5c. Thirty-fifth Main, 2c. Thirty-sixth Main, 1c. Thirty-seventh Main, 5c. Thirty-eighth Main, 2c. Thirty-ninth Main, 1c. Fortieth Main, 5c. Forty-first Main, 2c. Forty-second Main, 1c. Forty-third Main, 5c. Forty-fourth Main, 2c. 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