



ANOTHER new theater for Salt Lake? That is the verified announcement that has been causing endless comment and conjecture in dramatic circles during the week. At first the rumor was received with shakes of the head and doubtful discussion, followed by the filing of articles of incorporation, the election of officers and the booking of attractions, no longer permit of reasoning against it.

The building of this theater will make five playhouses in Salt Lake. Surely this city is not yet large enough to make them all pay. And yet the Messrs. Lichtenstein, who are back of the latest enterprise, declare that they have looked over the field sufficiently to know that they will succeed. Of course it is to admit the "Independents" when vaudeville is not holding the boards, and a regular train of big anti-trust stars of the Mrs. Fiske class is to be started in this direction, it will go a long way towards bridging a financial deficiency chasm, providing the majestic—for that is the name of the new house—gets the attractions, but it has already been authoritatively stated that Belasco and Shubert had booked these for the New Grand. So altogether the signs on the dramatic horizon are not easy to read. That there will be some spirited maneuvering not to say right about face action on the part of some of the amusement houses is a foregone conclusion. Meanwhile the public will watch and wait developments with uncommon interest.

This afternoon and evening wind up what has been a decidedly pleasing four performance engagement by the Paul Gilmore company in "Captain Debonair." The play went to another large and appreciative audience last night. Its swift and go are reminiscent of the "Three Musketeers" and other heroic stage romances with which Mr. Gilmore has been so successfully identified during the past few years. A representative of the "News" had a very enjoyable chat with the popular actor in his dressing room on the opening night of his present engagement. He was in a jolly and reminiscent mood, and talked entertainingly of the days when he was a matinee idol at the Grand in this city and before his star shone as lustreously and resplendently as it now does.

Patrons of the Grand at the time Mr. Gilmore appeared there will recall that he had decided limp in his walk. They have perhaps forgotten, if they ever knew, that the limp was due to a serious wound of the knee. Mr. Gilmore and company had been playing at Phoenix, Ariz., in "The Three Musketeers," and in one of the climaxes there was a terrible fusillade of gun firing. The weapons were all supposed to be unloaded. Unhappily the supposition was wrong as Mr. Gilmore received a bullet in the knee and another member of his company a fatal wound. This was the play made a real tragedy in actual life. Mr. Gilmore and the mortally wounded member sufficiently to go on to the end of the performance. Local surgeons attempted to locate and remove the leaden missile, but were unsuccessful, and months elapsed before it was extracted at an eastern hospital.

On Monday night the long awaited Orpheum club concert is to be given in the Salt Lake Theater, as indicated on the music page of this section of the "News." That it is to be a financial as well as an artistic success is already demonstrated, as the house has been sold out on the subscription plan. On Tuesday night the well known fraternal play of Damon and Pythias will be the offering. It is understood that enough advance tickets have already been disposed of for that to assure its success. On Wednesday, Thursday and Friday nights the house will be closed.

On Saturday afternoon and evening the Liberty Stage Amusement association and Mrs. Harriet Purdy Smith, an eastern entertainment promoter, will present to the Salt Lake public the widely advertised and charming operatic extravaganza, "Witch of the Woods," in which aside from the principals of the cast more than 300 local people will participate. One of the features of the production will be the "Sculptor's Dream," enacted by eight young women, in Greek costume, and an even dozen winning girls in fluffy gowns will give the passepied dance, while the huge company will sing to the graceful tripping of feet. The Skeddaddler ball boys, the Sousa girls, the Delmonica lady, living dolls, baritone sextet, ducking toys and ta-ra-rum youngsters, telephone lassies, canny couriers, sandal dancers, wavy Willos, redskins and a host of others go



MRS. L. BROOKS VINCENT. Author and Composer of the Operatic Extravaganza "The Witch of the Woods."

make up the performance. The cast of the principals is as follows:

Kelehuupo, cannibal king..... George B. Margetts
Siam Jim, missionary..... Bert Margetts
Sambo Morning Glory..... Jack McDonald
Tired Tim, tramp..... A. O. Miller
Senor Mora..... A. E. Brady
Angelina, old maid..... Edna Evans
Red Feather, queen of the forest..... Ivey Evans
Heralds..... Ivey Evans
..... Estella Braby and Rhoda Fuller
The Witch, Mrs. Harriet Purdy Smith
Little Cannibals, Eugene Robinson,
Arthur Neslen, Earl Davis, Arthur Woods.

Musical director..... Miss Annie Russell
Parasol Girls—Claire Braby, Ida Salt, Sarah Lindholm, Nora Michelson, Emeline Melbos, Bertha Bingham, H. C. Esterblom, Stella Angell, Ella Thorup, Florence Symons, Ella McAlister, Isabelle Zenger, Gertrude Despain, Imogene Angell.
Gentlemen in Specialties—W. H. McDonald, W. C. Salt, John K. Melbos, J. K. Keddington, Jack Saunders.

nights, beginning Monday, March 12, with a special Wednesday matinee.

"The Yankee Doodle Girls" company will be the attraction at the Lyric for the coming week, beginning today.

THEATRE GOSSIP

Mr. Forbes Robertson, greatly benefited by his recent holiday trip to Switzerland, is again in London acting in "The Light that Failed" and "Mice and Men."

Nat C. Goodwin has purchased the English rights to "The Prince Chap" from W. N. Laurence and will play "Billy Peyton," played in this country by Cyril Scott.

The story of "Peter Pan" is soon to be published in book form. New photographs of Maude Adams, in and out of character, will be used as illustrations.



BEATRICE MCKENZIE. The Stage Beauty Who Appears at the Orpheum Next Week in the Playlet, "The Montana Beaut."

Next week's bill at the Orpheum bids fair to maintain the popularity of the State Street house including as it will features which have made a hit in the past. There will be a sketch in the hands of well known artists, an animal act, a monologue stunt, a circus turn, a couple of teams in comedy work, the Kinodrome and some good orchestral selections.

Heading the bill is the stage beauty Beatrice McKenzie with her company who present Law N. Newcomb's playlet, "A Montana Beaut." Supporting her is Walter Shannon, the minor role of the Chinese servant being taken by Harry L. Dickinson. The story of the play has for its foundation the love of a Baltimore stockbroker for a western girl. The next on the list is Happy Jack Gardner, who is a musician, a monologist, a singer of parodies and a disgorger of jokes.

Then there is Madame Emmy and her pets. This lady has surrounded herself by a number of clever dogs who furnish a decidedly entertaining 20 minutes.

The Dietrich Brothers have a turn that Manager Bites says will set people talking. Their specialty is the lifting of heavy weights and performing some dangerous and startling tricks. There are three men in this act each of whom is a splendid specimen of muscular development.

Rand and Byron, a team from the east with a vaudeville reputation, will hold the boards in an acrobatic comedy absurdity under the caption of "Rooms to Let."

Manager Bites announces that one of the best and most expensive attractions has been booked for the Orpheum for the week of March 19 in the form of Mignonne Kokin, chanteuse et danseuse eccentric.

For the first half of next week, four nights and Wednesday matinee, Miss Georgia Harper will present "Frou Frou" at the Grand theater. "Frou Frou" is as well known in Salt Lake, a society drama, with a vein of comedy, a play that pleases everybody. Miss Harper as the central figure has the largest part of the burden on her shoulders, and if her excellent performance of "Magna" is any criterion an artistic and pleasing performance may be expected. As an actress she has great power and fascination, and every detail which makes up technique and gives distinction as well as understanding of each play presented, is carefully looked after in all of Miss Harper's productions. Miss Harper will be supported by Joseph Dietrich as Henri Fortory and the entire Harper company.

Commencing Thursday, March 8, with a souvenir matinee Saturday, March 10, Miss Georgia Harper will present the strongly emotional drama, "Coralie." It was after seeing Miss Harper in this production that Paul Delaney of the Portland Journal wrote "Miss Harper's work as an emotional actress is a revelation and in time she will no doubt become a Bernhardt."

Manager Pyper announces the return of that delectable Ade comedy, "The County Chairman," which will be presented at the Salt Lake Theater three

times, and the text will be the dialogue of the play with Mr. Barrie's stage directions.

Katherine Grey and Edwin Arden will appear in the production of William A. Brady's Indian play, "The Redskins." The play is said to be a poetical one.

Henry Miller returned to the Princess theater, New York, on Lincoln's birthday in a new comedy written by J. Hartley Manners, entitled "The Indiscretion of Truth."

Eleanor Duse played Rosmerholm at the National Theater, Christiania, on Feb. 7. She received a wreath from Henrik Ibsen, who never again will be able to appear in public.

The author of "Judith," which Sarah Bernhardt is to produce in Paris next season, is Dr. Emanuel Baruch, of New York, who writes under the pseudonym of E. Benedicte Demary.

Channing Pollock has been engaged by David Belasco to write a play for next season. Mr. Pollock's dramatization of "The Secret Orchard" will be produced by the Shuberts this spring.

"The Alabaster Staircase" is the title of the new play by Capt. Marshall in which Mr. John Hare has just made his reappearance in London. He appears in the character of an English prime minister.

Mme. Modjeska has sold her home, Arden, near Los Angeles, to Leopold Moss, of Chicago, who will come into possession of it next summer. Mme. Modjeska will probably make her home in the east.

Tommaso Salvini, it is reported, has refused an offer of \$32,000 for an American season of 40 performances of "Othello." Signor Salvini is 77 years old, and does not feel able to make the trip.

J. Malcolm Dunn, who has been playing the role of Orlando in "As You Like It," with Miss Henrietta Crossman, has retired from the east. He has been succeeded by Edward Mackay, a son of F. F. Mackay.

Mr. Beerbohm Tree intends to fulfill his promise of a Shakespearean year by his first appearance in London, next April, and will interrupt the run of "Nero" for that purpose. There will be revivals of "Macbeth" and other plays.

The rumor that George Ade, the dramatist, on his return from a tour in Egypt would be a candidate for Congress from Indiana is denied by his representative, William H. Ade. Mr. Ade will confine his efforts entirely to literary pursuits.

Mrs. W. G. Jones is telling an interesting bit of coincidence in connection with her stage career. She made her first appearance in 1876 as the Duke of York in "Richard III" with Julius Brutus Booth, and her last engagement was at the Garden Theater in December, 1905, as the Duchess of York in the same play.

William Winter, the greatest dramat-

ic critic in the country, is to be given a dinner in New York by his newspaper colleagues. A committee has been organized to make the affair the most notable of its kind. Mr. Winter has been dean of first-nighters for many years, and the coming entertainment will be an interesting event.

Probate of the will of the late Sir Henry Irving has been granted to his two sons, H. B. and Laurence Irving, in London. Details of the disposition of the late actor's estate have been published. The gross value of the estate was \$102,623, of which the net personally has been sworn at \$73,185.

Sir Charles Wyndham, although there seems to be a decrease in the popularity of "Captain Drew on Leave," seems the time opportune for a revival of "The Candidate." Mr. Justin Huntly McCarthy's sprightly farce, which had so long and pleasantly run twenty years ago. Naturally the piece will have to undergo some revision.

Ethel Barrymore will conclude her engagement at the Criterion in New York in "Alice Sit-by-the-Fire" on March 5, but there is no chance of the other Barrie play, "Peter Pan," and Miss Maude Adams leaving that town before the very end of the season. "The Mountain Climber" will succeed Miss Barrymore on the same night that "The Embassy Ball" at Day's will succeed "The Fascinating Mrs. Vanderbilt."

Mr. Cyril Maude has revived "She Stoops to Conquer" in London, playing the part of old Harcourt. Paul Arthur is the young Marlowe. Sydney Brough the Tony Lumpkin. Mrs. Calverley the Mrs. Handcastle and Wilfrid Emery the heroine. "The Heir at Law" will be played a little later on. Mr. Charles Frohman promises a revival of Goldsmith's famous comedy in New York next September.

A rumor comes from the town of Eldora, Ia., to the effect that the famous Cherry Sisters will leave the farm for a few weeks this spring and return to the footlights. They have been living in retirement for several years, but are anxious to try their luck once more in the hope that the hectic fancy of the public may have changed. They gave such crude performances on the vaudeville stage that they were subject to ridicule, but they held bravely on and made money.

Daniel Frohman has just purchased

PLAYHOUSES OF THE METROPOLIS

By Acton Davies.

THREE new American playwrights blew into New York this week and in spite of the extreme mildness of the weather experienced a frost, which must of necessity nip their maiden efforts in the bud. They did not, however, all meet failure in the same degree. Winston Churchill's "The Little Mart," and Williams & Walker's new musical piece, "Abyssinia," by a colored librettist and composer, fell down so hard that there seems little possibility of any rebound to them, while at the Manhattan, Rupert Hughes' "The Triangle," though it missed by a long way the bull's eye, of success, contained one act with so much good dramatic material in it that it holds out a hope that sooner or later Mr. Hughes, if he will only persevere, will turn out a strong and national American play. He calls his drama "A Play of Manners," but as a matter of fact, no stage ever exhibited a set of alleged society people whose "goings on" were more crude and uncouth. The heroine, Perses Van Duyn, starts the ball of rolling manners round by proving herself in the first act to be the most unsympathetic character in the play. The scene is laid on the golf links and everybody knows, it is one of the first rules of this autocratic game that players shall not stop for private conversation on the links while playing the game. But the fair Perses, who cares as little for the rules as she does for the game, is even more unscrupulous than the players, for she pauses to tell the young naval officer, Henry Forks, who loves her devotedly, that he is looking for her, after he has taken the risk and collected the premium, she calmly informs him that she has just become engaged to little Willie Enslee, whose mother has just died of a weak chest, a debilitated liver, a crabbed disposition and unlimited millions. After the marriage Perses and Henry, still quite brokehearted, meet in the American ambassador's drawing room, in Paris, and the fair Mrs. Enslee again allows—nay, positively insists upon his kissing her again. The third act finds them all back in New York again. Two society women, Mrs. G. and Mrs. C., and grossly insult her in her own drawing room. Then Henry arrives and tells her that their love-affair must end at once one way or another. Either he must leave her, or she must never see each other again, as, on account of his attentions to her he is liable to be court-martialed at any moment for conduct unbecoming an officer and a gentleman. Perses, who has developed a conscience by this time, declares that she will not ruin his career. They must part forever, but first of all they must have a kiss. The kiss develops into a long farewell embrace, and when the lovers finally tear themselves apart it is to find themselves covered by the irate husband's pistol. Perses faints, and the husband, a date society woman—in a play—would date under the circumstances. But the brave sailorman faces the husband and tells him to shoot if he dares. The dejected little husband loses his nerve, the pistol drops from his hand, Henry picks it up, puts it in his pocket and goes out of their life forever. Just here comes the first real moment in the play. Husband and wife are confronting each other when the butler announces dinner. "You're not going to let the servants know," pleads the woman. "I think you might trust me my good breeding for that," says the husband, and they make their exit to the dining room arm-in-arm.

The final scene shows the dinner in progress from soup to nuts. Perses dutifully mixes her husband a cocktail. He drinks it and then begins to glow at her. While the servants are in the room he and Perses manufacture smart talk, but the instant they leave he taunts her. By the time the roast is brought on, matters are nearing a climax. Perses, sitting by his mantle, calls him a coward. He looks at her and says, "I may have been too much of a coward to kill your lover, but I've got black enough to wreak my vengeance upon you."

Then he stabs her just beneath the heart, utterly ruining her black velvet dinner-gown and giving her a mortal wound.

"They'll hang you for this," gasps Perses, and I hate to think of you dying in the gallows." So calling to the butler who has just entered, she tells him that she is dying and that she wants him to remember that she had stabbed herself with the carving knife. Then she takes breath she turns to her husband and says, "At least you must admit that I die like a thoroughbred."

This scene, in spite of some absurdities and a few lines and brought one real gleam of interest into what had been an unreal and extremely stagey performance. That capital act-



SCENE FROM THE "WITCH OF THE WOODS." To be Given at the Salt Lake Theater on Saturday Afternoon and Night of March 10.

the American and English rights to a new comedy-drama of modern life, written by Brander Matthews and George Arliss, dealing with a theme of international interest, which he will produce next season. Mr. Matthews has not appeared as a dramatist for some time, and his return to the footlights will be awaited with interest. It is understood that in the event partnership already has done his full part of the work, and that the play is really the product of two minds.

The great cause of theatrical art, under the fostering care of Mr. William A. Brady, marches steadily on. There will soon be seen at the Liberty theater a play by Donald McLaren, called "The Mountain Climber," in which all the characters are supposed to be Indians. Mingled with the mock braves will be a band of Brule Sioux. The date of the drama is 1735 and the actors will include Edwin Arden, Tyrone Power, Katherine Grey, Bijou Fernandez, Robert Peyton Carter, and others.

There was a good deal of interest in the production of "Abyssinia" and the reason that it was the first time that a first class Broadway theater like the Majestic had sheltered a play written, acted and staged entirely by negroes. The color line was drawn sharply at the first row of the balcony, no colored spectators being allowed in the orchestra, but between the acts, the occupants valued themselves of all the standing room in the lobby and foyer and greatly to the consternation of mine host, Herr Pabst, drove of negroes invaded the beautiful restaurant and cafe next door, in search of liquid refreshment. It was rather extraordinary spectacle and the Majestic's clientele did not seem to appreciate it any more than they did the play. "Abyssinia" is a hopeless proposition from any standpoint. The color line was drawn sharply at the first row of the balcony, no colored spectators being allowed in the orchestra, but between the acts, the occupants valued themselves of all the standing room in the lobby and foyer and greatly to the consternation of mine host, Herr Pabst, drove of negroes invaded the beautiful restaurant and cafe next door, in search of liquid refreshment. It was rather extraordinary spectacle and the Majestic's clientele did not seem to appreciate it any more than they did the play. "Abyssinia" is a hopeless proposition from any standpoint.

or, Ferdinand Gottschalk, gave a remarkably fine performance of the husband and in some of the scenes Miss Charlotte Walker was extremely effective as Perses. The "Triangles" chances of success, however, are limited to the one final scene.

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I won't dwell on the "Little Mart" at the Madison Square, for the very good reason that Mr. Winston Churchill, its author, has already thrown up his hands and announced that it will be withdrawn. As a play, it was entirely unworthy of the man who wrote those successful novels, "Richard Carvel" and "The Crisis." Its humor was of a hard shell brand and its characters just so many old-fashioned impossible people who have long lost all their usefulness years ago.

The happiest manager in New York today, is undoubtedly G. G. Gilmore, the veteran manager of the Academy of Music. The enormous financial success of Mrs. Leslie Carter's six weeks engagement at his theater at popular prices has practically proved the turning point in the career of this famous actress, which most of the theatrical managerial pedagogues were beginning to regard as being out of the running on account of its being so far down town. A bit since Mrs. Carter's immense success in her repertoire there, Mrs. Fiske has declared her intention of playing there for three weeks in April and one of her first conditions, which Mr. Southern and Miss Marlowe imposed in their contract with the Shuberts, was that they should be booked at the Academy for several weeks next season. Bertha Kalich, Mary Anderson, Wolf Hopner, Warfield, Blanche Bates and Jefferson De Angelo will also play engagements there.

Charles Frohman, who sailed for England a few days ago, intends to make a series of new productions of English plays at his London theaters between now and June. Those that succeed of course will be produced here next season, but the immense success which "Mr. Hopkinson" the English farce has scored at the Savoy has considerably shaken the faith of all those managers who turned it down, in their ability to produce a London hit. The title has become one of the play which America is going to like.

Vesta Victoria, the new head-liner at the Colonial, is a clever cockney comedienne who made a hit twelve years ago in that old den of iniquity, "Wouldn't You Buy Me A Bow-wow?" In response to a general demand this singer will revive her old success. She made this decision rather suddenly when some old-timers with little hair and long memories (recalling the palmy days of the "400 club" and Pastor's) insisted on the old number as an encore.

It will be interesting to see them arrayed competitively side by side, the bygone ditty and her recent success "My Wife Won't Let Me." The latter has had so great a vogue in London that the title has become one of the catch phrases of the year.

One theatrical day is as 10, and 12 years as 120, therefore the tuneful song of a decade ago may seem very ancient history to the younger generation, but it is bound to awaken memories for the old play-goers.

Vesta Victoria will be heard in her character songs at the Alhambra, Hammersteins and the Orpheum, Brooklyn, after she closes her popular engagement at the Colonial. It may not be inappropriate in these days of banting actresses, to remark that Miss Victoria has grown artistically if not physically during her eight years' absence. We can stand a few more English comedienne of her caliber.

At the other theaters the attractions are:

Empire Theater, "Peter Pan."
Knickerbocker, "Mille Modiste."
Belasco, "The Girl of the Golden West."
Fields, "Julia Bonbon."
New Amsterdam, "Forty-five Minutes from Broadway."
New York, "The Rogers Brothers in Ireland."
The Criterion, "Alice Sit by the Fire."
The Hudson, "The Duel."
Academy of Music, "The Heart of Maryland."
Fourteenth St., "Bedford's Hope."
Broadway, "The Vanderbilt Cup."
Wallack's, "The Squaw-man."
Daly's, "The Fascinating Mr. Vandervelt."
Princess, "Brown of Harvard."
Savoy, "Mr. Hopkinson."
Hippodrome, "The Society Circus."
Herald Square, "George Washington, Jr."
Webbers, "Twiddle Twaddle."
Manhattan, "The Triangle."
Gaiety, "Gaiety."
Madison Square, "The Title Mart."
Garden Theater, Raymond Hitchcock in "The Gallopers."
The Bijou, David Warfield, "In the Music Master."
Liberty, "The Redskins."
Lyric, "Mexicana."
Lyceum, "The Lion and the Mouse."

ACTON DAVIS.
New York, Feb. 28, 1906.

ERNEST GAMBLE CONCERT CO.
will appear in concert at
First Congregational Church
Thursday evening March 8th at 8:15.
A select program by the following artists:
Mr. Ernest Gamble, Basso-Cantante.
Miss Verna Leone, Page, Concert Violist.
Mr. Samuel Lamerson, Pianist and Accompanist.
Admission 50c. Seats on Sale at Clayton Music Store, 119 Main.

NEW GRAND THEATRE R. J. Riddell, Manager.
Four Nights, Commencing Next Week, with SOUVENIR MATINEE WEDNESDAY.
MISS GEORGIA HARPER
Will Present the Strong Society Drama,
FROU FROU
A Play That Will Show Miss Harper to Her Best Advantage. Plenty of Comedy. Excellent Company. Cut in line—Secure Seats Early.
Three Nights Beginning Thursday March 8, with SOUVENIR MATINEE SATURDAY, one of America's Foremost Emotional Actresses.
MISS GEORGIA HARPER
Will Present That Beautiful Drama,
CORALIE
A Story of a Mother's Love. A Play of Heart felt Interest.
One of the Most Beautiful Plays Ever Written.
NOTICE—A wedding will take place Monday Evening on the stage immediately after performance between Miss Hattie Watson, of Salt Lake City, and Mr. George W. Haley, a member of Miss Georgia Harper Co. All are invited to remain. Bishop John B. and of the L. D. S. Church, will officiate.
NIGHT PRICES—15c, 25c, 50c, 75c. MATINEE—15c, 25c.

LYRIC THEATRE Always The Best in Town.
NIGHT PRICES—25c, 50c, 75c, 1.00. MATINEES—Monday, Wednesday, Saturday. All Seats 25c.
TONIGHT! And her New York Success! TONIGHT!
THE YANKEE DOODLE GIRLS
Presenting
A Musical Farce Entitled
A MISFITABLE INSURANCE
And
A Marriage Provoking Farce entitled
A TRIP TO THE HIPPODROME
By John Saunders.
SIX BIG VAUDEVILLE ACTS With An Added Attraction,
5=THE BAKER TROUPE=5
In their Daring, Death Daring Venture LEAPING THE GAP.
HOSTS OF PRETTY GIRLS CHARMING MUSICAL NUMBERS