

# At Cripple Creek

**T**HE autograph hunt is on the trail of Josef Lievinne, the Russian pianist, who comes to the First M. E. church Monday evening. Everywhere he goes he is confronted with many letters from persons anxious to have his signature in their collection. Lievinne pays no attention to these requests by mail, as if he did he would get writers' cramp in less than a week's time. When he played at Smith college, Northampton, Mass., however, he was fairly caught and forced to surrender to an eager army of autograph hunters.

There are over a thousand young women at this college, who all turned out for his recital. But at the finish of the program, nearly every one of the girls rushed to the stage, insisting that he autograph their program. Escape was impossible, and he had to surrender. After an hour's hard work the faculty went to his rescue and turned out the lights. The lights of seats is now going on at the Clayton-Daynes music store.

The program will be as follows: Chopin, Bach-Busoni; Sonata, F minor, Schumann; Toccata, Pastorale, Variations; Momento, Capriccioso, Weber; Carneval, Schumann.

Prelude, Praeludium, Arioso, Valse Noble, Eusebius, Florestan, Coquette, Papillon, Lettres Danantes, Chanson, Chanson, Etude, Reconnaisance, Fantaisie et Colombine, Valse Allemande, Paganini, Aveu, Promenade, Marche des "Ovidebinder" contre les Philistins.

Nocturne, C major, Mazurka, Op. 56, No. 1, study, B minor, Op. 25, Chopin; Scherzo, d'Albert; Blue Danube, Schuler.

The Symphony orchestra is rehearsing diligently for the final recital of the season, to be given shortly after the middle of April. At the last rehearsal, only four of the seven numbers to be given were rehearsed, and one of these was "The Campanella," presented to the orchestra by Dr. Protheroe, the composer, for use in the forthcoming recital. It is a beautiful work, delighting all who heard its first performance. This number and the "Les Preludes," required most of the last rehearsal hour, and will undoubtedly create a profound impression, as they are to rank among the very best things yet attempted by the orchestra. Mr. Webb will be heard in what will doubtless prove his most ambitious and attractive effort—a concerto by Tchaikowski, with the full orchestra. Another attractive feature will be the appearance of Mrs. Edward McGurkin, harpist, who will be effectively heard in several numbers.

Mrs. Wetzel, choirleader of the First Methodist church, is drilling the choir in the cantata, "He is risen," for Easter. Both of the Easter Sunday services in this church will be musical.

The Choral society is practicing "Gallia," a motet by Gounod, and making good progress under their conductor, Prof. McCallan.

The Imperial vocal men's quartet of this city continues to have things very much their own way, on the north-western circuit. They have been in Spokane this week where the local public has treated them royally. The quartet seem to have made a special hit with "Annie Laurie" and "The Man in the Moving Picture Box." The quartet go to Seattle next week.

The pupils of Hugh W. Dougall will give a song service at 6:30 p. m. tomorrow, in the Sixteenth ward meeting-house. Those taking part are: Misses Irene Kelly, Margaret Summerhays, Hazel Barnes, Alice Webber, Gertrude Kelly, Ivy Houtz, Bessie Smith, Norman Robinson; Messrs. J. W. Summerhays, F. B. Platt, Jr., S. Clawson, John Ald, Melvin Peterson, Ed. Lee, George W. Keddington.

At tomorrow's 11 a. m. service in St. Mary's cathedral, the soloists will be Miss Florence O'Neill, soprano, Norman Voss and George Soffe, baritone. Mr. Soffe is to sing Maria's "O Salutaris." At the 9 a. m. service, the choir will be assisted by four violins.

In the First Congregational church tomorrow morning, the choir will sing the anthem, "Lord We Praise Thee," and Mrs. Peters and Mr. Brines are to sing the duo "Love Divine," by Stainer. Organist Tracy Cannon will play as the prelude, "A Cantabile," by Gigout, and the postlude, "Communion in G," as the offertory, and Lenners "Prelude in D."

Prof. Lund of Provo was a visitor in Salt Lake this week. The professor has a large chorus class with which he is making excellent headway.

Special tabernacle organ recitals were given this week by Prof. McCallan to a party of bankers traveling through to the coast, and to a big Raymond & Whitehead party.

C. O. Blakeslee, the pianist, will lecture on "Environment," tomorrow evening, in the Nineteenth ward meeting-house, and conduct a musical.

Charles Kent and a number of his pupils will give a song service tomorrow evening, at 8 o'clock, in the Sixth ward chapel. The participants to be as follows: The ward choir, Ora Gill, Mrs.

The sun prints more stories about Strauss and his economical habits. One of them not mentioned by the Sun is his practice never to pay daily paper music critics for "annotations," nor to present them or their wives with furniture, jewelry, or articles of clothing.

It was announced officially that Enrico Caruso would not appear in any of the operas at the Metropolitan this week in order to give him a rest. Friends of Caruso declare that it is doubtful if he will sing in public again this season. "People who know" claim Caruso is "singing out" has had up his voice, and that it will not be again what it has been.

The New York Philharmonic orchestra is to be increased to 130 players for the two special concerts to be given under the direction of Gustav Meier, on the evenings of March 31 and April 1, at Carnegie Hall. In addition to the augmented orchestra there will be the famous Bach choir of Montclair, comprising 50 voices under the direction of Frank Taft, and a quartet of soloists to include Mrs. Rida Kelsey, Janet Spencer and Daniel Beldos.

Mrs. Sembrich made her first appearance in Europe since her recent triumphant farewell in New York at a concert with the Philharmonic orchestra at Berlin on Feb. 24. She received



NAZIMORA.

In "Contesse Coquette," Coming to the Salt Lake Theater.

O. H. Johnson, Lillian Branning, Dol McMillen, Myrtle Brown, Angus Aikton, Thomas W. Winters, Gus Bachman, P. L. Smith, Carl Weenig, with Kent's men's chorus.

Davis E. Rees of Provo, the dramatic singer who made such a favorable impression at the Elstetford tests in the tabernacle, will sing the principal tenor roles in "The Messiah," in London, next fall. Prof. Lund is justly proud of his pupil.

Tracy Cannon has been trying the new tabernacle organ at Provo, with which he is much pleased. He says the mechanical action works the quickest of any organ he ever saw, the five stops are irreproachable, but the strings are not so good. There is one big wind chest 6 ft. high.

"Hearing the Organ" is the title of a prettily illustrated booklet, reprinted from a sketch by Richard H. Little in the Chicago Record-Herald, by the W. W. Kimball company of Chicago. The illustrations include views of the tabernacle organ, and one of Prof. McCallan seated at the organ console. The printed matter is descriptive of a recital during the regular summer season, and involves a lively dialogue, including informal chats with the organist about the points of the great instrument. These little booklets are being mailed all over the United States.

The local music houses report continued good trade. One prominent house has sold this year 3,200 house grand pianos, to M. H. Walker, Judge Kinney, and John Seaveroff of Ogden. Band instruments are being largely called for, so several music houses are stocked up with fine instruments for disposal to various country bands. The sheet music trade continues lively, while it is difficult to keep such machine records in stock as Records, "King of the Forge," the "Sextet" from "Lucia," the quartet from "Rigoletto," and the anvil chorus from "Il Pagliaccio," on account of the demand.

The music in the First Methodist church tomorrow, will be as follows: Morning—Organ prelude, anthem, "Hail Glorious Light," E. Niehl; offertory, postlude. Evening—Organ prelude, anthem "Day of Praise is Done," H. B. Pike; offertory, soprano solo, "The Good Shepherd" (Vernon Waters); Miss Gail Miller, duet, "In Heavenly Love Abiding" (Pontius); Mrs. W. A. Wetzel and Claude Nettleton, postlude. Choir Director—Mrs. Wm. A. Wetzel, Organist—Edward Kimball.

## SHARPS AND FLATS

The promised prosperity of Taft's reign has not yet put in an appearance. Prices for music lessons remain steadily the same—courier.

It has been announced that Max Fiedler, conductor of the Boston Symphony orchestra, will remain in the same capacity for another year.

The sun prints more stories about Strauss and his economical habits. One of them not mentioned by the Sun is his practice never to pay daily paper music critics for "annotations," nor to present them or their wives with furniture, jewelry, or articles of clothing.

It was announced officially that Enrico Caruso would not appear in any of the operas at the Metropolitan this week in order to give him a rest. Friends of Caruso declare that it is doubtful if he will sing in public again this season. "People who know" claim Caruso is "singing out" has had up his voice, and that it will not be again what it has been.

The New York Philharmonic orchestra is to be increased to 130 players for the two special concerts to be given under the direction of Gustav Meier, on the evenings of March 31 and April 1, at Carnegie Hall. In addition to the augmented orchestra there will be the famous Bach choir of Montclair, comprising 50 voices under the direction of Frank Taft, and a quartet of soloists to include Mrs. Rida Kelsey, Janet Spencer and Daniel Beldos.

Mrs. Sembrich made her first appearance in Europe since her recent triumphant farewell in New York at a concert with the Philharmonic orchestra at Berlin on Feb. 24. She received

appointed by the trustees, namely, Messrs. B. J. Lang, G. W. Chadwick and Horatio Parker. The decision of a majority of the board of judges is to be binding on all parties concerned. The compositions are to be sent anonymously, and the name of the composer

## OPERA LIBRETTOS OLD AND NOW.

**O**PERA Librettos of Old and Now is the title of an interesting article by Henry T. Pink which lately appeared in the New York Evening Post, treating of the steadily increasing importance of the libretto from the time when it wasn't considered worth attention to the present, when it takes almost equal importance with the music. The story begins as follows:

"Opera books! All the words and music! Fifteen cents—just you twenty-five inside!"

Probably none of the many boys who shout these words in the streets on opera nights realizes in the least that he is telling a monstrous fib. If he had the "book" of "Tannhauser," or "Cinderella," with him, he would not want to carry about more than three or four copies at once.

Let there was a time, not so very long ago, when the libretto boys could cry those words without much provocation. In the days of old-fashioned Italian opera the libretto was the prime importance of the leading artist in the libretto. These artists were "all the music" that the audience cared for, the chorus and orchestra being a mere background that no one paid any attention to. The historian, Dr. Burney, who died in 1814, wrote that the music at the theaters in Italy seems but an excuse for the people to assemble together, their attention being chiefly placed on play and conversation, even during the performance of an opera. They played cards

while the music was going on, and, in some cases, even partook of refreshments or supper, looking at the stage only when a favorite singer was delivering an aria.

The libretto, under these conditions, was a thing of very little importance. To the plot and dialogue no one paid any attention. What the librettist had to do was to provide opportunities for the introduction of arias at regular intervals. If the plot gave these opportunities, so much the better; if not, so much the worse for the plot.

There was always a prima donna and a second donna, a primo uomo and second uomo, sometimes a third and fourth; and each of these had to have, in each of the three acts, a change to show off her vocal skill in an aria. Of these arias there were many kinds: the aria di bravura, for the display of agility; the aria di portamento, for long, swelling notes; the aria patetica, for the expression of passionate emotion; the aria cantabile, for flowing melody; and so on.

This practice, which made of every opera a concert in costume, continued until Gluck took up the outside of the libretto. In his opinion, the play in an opera should be as important as the music. To cite his own words, he considered it his duty to bring about a change in the libretto, by enforcing the expression of the sentiment and the interest of the situation, without interrupting the action or weakening it by superfluous ornament.

The whole theory of modern opera is admirably summed up in that one sentence.

## Gertie Miller Much Impressed by America

Special Correspondence.

**L**ONDON, March 17.—Gertie Miller has been giving her impressions of New York, and while they are but surface impressions, they are nevertheless interesting.

"I think that what first struck me most," she says, "was the noise of the overhead trains. I had, after having been in dear old London for quite a few years, almost persuaded myself that certain streets there—the Strand, the leading city thoroughfares, and West End streets, for example—were really horribly noisy. But in comparison to the leading American streets, London's 'by-ways and lanes' seemed to me, after a short experience of New York traffic, perfect havens of rest, and many a time I started across the road, but jumped back again with my heart in my mouth after I had got only a few yards.

"The English people too polite!" is a proverb which struck me most forcibly after I had been in New York only a few days. In America, not only with any idea of being rude, or with the least desire to be well-mannered, but 'thank you's' would seem to be tabooed by some unwritten law and by common consent. For instance the cabman who takes your fare would as soon think of trying to fly across the Atlantic as to recognize as of saying 'thank you'; the waiter to whom you pay your bill would probably have a fit on the spot if he thought he was expected to say 'thank you.' In fact, thank you and please are practically non-existent across the water.

"The American hotels and restaurants are just too wonderful for words. The hotels, indeed, are simply palatial, while the latter have been a very extensive traveler, I think I am correct in saying that a first-class American hotel is just about the best possible. You just go into your apartment, close the door, and there you have everything you can possibly wish—bedroom, private sitting-room, bathroom, telephone, and all the 'delectables of the season' are yours. In fact, you can sit in your suite and try and rack your brains to find anything you haven't got for a month without success."

**HARRY LAUDER HOME.**

Another Londoner returned from an American trip is much in the public eye. Last Sunday, Harry Lauder was entertained at dinner by a big company headed by Sir Thomas Dewar, of whisky fame. Lauder, who has been back only a fortnight, is already talking of returning to the United States next summer if he can rearrange his English dates without losing too much money. He is a devoted Englishman, and he has been in England since his return to England at a price that will astonish his American friends. It is a yearly affair, and he has been in England since his return to England at a price that will astonish his American friends. It is a yearly affair, and he has been in England since his return to England at a price that will astonish his American friends.

**A. L. ERLANGER IN LONDON**

A. L. Erlanger is spending a month abroad. Friends write that he is like a boy out of school away from the responsibilities and trials of the American theatrical syndicate. In a London interview he said:

"We have had a most season in America and I believe the theatrical interests generally weathered the public last year better than any other branch of business. The years of compact organization which began with the formation of syndicates in 1896 had evidently equipped managers to weather a little financial storm and we had fewer failures in proportion than in any other line of investment.

But, come over here to confer with Mr. Charles Frohman about an English production of 'Little Nemo,' which as you know is the biggest musical comedy success that has ever been made in America or any other country. We want like to produce the play here on the same lines and with the same

people that we have presented it in America, bringing with us the scenic equipment and organization of 200 people intact. An American spectacle has never been produced in London, and we believe we may say without egotism that we can show the people here in London a high-class more quick entertainment than they ever saw in their lives in the same length of time. There is nothing local about 'Nemo' except the independence scene, which, after all, is as familiar to intelligent Englishmen as it is to Americans. As to when 'Little Nemo' will be presented here, that is a question of securing a large theater and unlimited time.

We have an option on the Gaiety play, 'Miss Gibbs,' and also on the pantomime at the Drury Lane, which has been held over for two days so as to give me a chance to see it."

Then asked about the rumors of a theatrical war in America, Mr. Erlanger said: "There isn't going to be any theatrical war. There never

## Grand Theatre

For One Week Commencing March 28th

Walter Arlington presents, The Powerful Drama of Western Life by Hal Reid

# AT CRIPPLE CREEK

## EVERYTHING NEW

Productions Carried Complete, Just as Presented.

150 Nights in New York.

100 Nights in Chicago.

Five Solid Weeks in Boston.

Four Solid Weeks in Philadelphia.

Regular Prices.

Curtain, 8:30 P. M.

was any theatrical war. Any powder or ammunition that has been used in the past has been wasted. We do not fear getting guns or cannon or the newest invention of smokeless powder. Our organization is complete and has grown stronger every year in the 14 of its existence. There is one thing which the yellow journals which are constantly trying to bring about strife (I suppose for the purpose of increasing their advertising) always forget, and that is, that since the beginning of the world the figure 1 has always come first. Every city has one biggest building; every country has one biggest city; America has only one national capital. Every city has its one leading newspaper; its one greatest lawyer and its one biggest business concern. There is only one Standard Oil Company, only one United States Steel corporation. No matter how many railroads are operated in America, the public generally select one as their favorite for their personal transportation. No matter

how many great insurance companies there are there is always one that is bigger than the others. No matter how many universities and colleges there are, there is always one that is best. Some one ship that crosses the ocean is quicker than the others. There is only one Pacific ocean; only one Amazon river. The newspapers might as well recognize the law of dominance in the theatrical business. Notwithstanding all the yelling and barking of these yellow boys, there is only one theatrical syndicate worthy of the name; there never has been but one, Mr. Erlanger expects to remain in London only a few days to finish up his business with Mr. Frohman, when he will depart for the continent, visiting Paris, Brussels, Berlin, Vienna, Budapest and such other points of interest as may attract his attention.

Salt Lake Photo and Supply Co.  
Kodaks, finishing, framing, 142 Main St.

## JOSEF LHEVINNE

Uses a "Steinway" for all his concert work. Like all other great musicians he is an enthusiastic admirer of this superb instrument. He knows that no other piano possesses such beauty of tone and depth of power and resonant features which are absolutely necessary to an artist's finished work.

## When You Hear Lhevinne

Remember you are listening to the music of a "Steinway"—the world's greatest piano. Remember, too, that we are state agents for this instrument. Prices from \$575 to \$1600. Terms to suit purchasers.

# Clayton-Daynes Music Co.

Everything in Music. 109-11-13 Main St.

## MUSICIANS' DIRECTORY

<b>GEORGE E. SKELTON.</b> Teacher of Violin. (Graduate from Trinity College London) Residence and Studio: Room 5, Board of Trade Building.	<b>JOHN J. MCLELLAN.</b> Organist of the Tabernacle, Director of S. L. Symphony Orchestra. <b>PIANO, ORGAN AND THEORY</b> Both Phones, Office hours, 10-12 a. m. and 4-6 p. m. Studio 69-11 Templeton Building.
<b>H. A. MONTGOMERY.</b> Manuscript Copyist. Copying, Transposing, Orchestrating. Studio at Beeley's Music Co., 43 So. Main Street.	<b>MRS. MATTIE READ EVANS.</b> Pianist and Teacher. Pupil of Godowsky, Berlin, Studio 29 4th Avenue, Tel. 123-K.
<b>MRS. K. G. MAESER.</b> Pianoforte Instructor. Residence and Studio, 244 So. 5th East. Tel. 261-K.	<b>MME. AMANDA SWENSON.</b> Teacher Vocal Music. The Old Italian School. The Garcia Method. Studio: Beeley's Music Store.
<b>ANTON PEDERSEN.</b> Studio of Piano, Violin and Harmony. Ogden, 25 East North Temple, Both phones.	<b>M. J. BRINES.</b> <b>VOICE CULTURE.</b> And the Art of Singing. 49 Security & Trust Building, Bell Phone 435-K.
<b>HUGH W. DOUGALL.</b> Teacher of Voice Building, Interpretation, Oratorio and Opera. Studio 61-13 Templeton Bldg. Bell phone 472 red.	<b>H. A. MONTGOMERY,</b> Teacher of Slide Trombone, Cornet, Euphonium, and all brass instruments. Studio at Beeley's Music Co., 43 South Main street.
<b>EFFIE DEAN KNAPPEN.</b> Voice Building and Physical Development. Studio 62 Constitution Bld.	<b>WETZEL'S VOCAL STUDIO.</b> 6th State. Mrs. Wm. A. Wetzel, Instructor Vocal Music, 3-10-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-410, 411-412, 413-414, 415-416, 417-418, 419-420, 421-422, 423-424, 425-426, 427-428, 429-430, 431-432, 433-434, 435-436, 437-438, 439-440, 441-442, 443-444, 445-446, 447-448, 449-450, 451-452, 453-454, 455-456, 457-458, 459-460, 461-462, 463-464, 465-466, 467-468, 469-470, 471-472, 473-474, 475-476, 477-478, 479-480, 481-482, 483-484, 485-486, 487-488, 489-490, 491-492, 493-494, 495-496, 497-498, 499-500, 501-502, 503-504, 505-506, 507-508, 509-510, 511-512, 513-514, 515-516, 517-518, 519-520, 521-522, 523-524, 525-526, 527-528, 529-530, 531-532, 533-534, 535-536, 537-538, 539-540, 541-542, 543-544, 545-546, 547-548, 549-550, 551-552, 553-554, 555-556, 557-558, 559-560, 561-562, 563-564, 565-566, 567-568, 569-570, 571-572, 573-574, 575-576, 577-578, 579-580, 581-582, 583-584, 585-586, 587-588, 589-590, 591-592, 593-594, 595-596, 597-598, 599-600, 601-602, 603-604, 605-606, 607-608, 609-610, 611-612, 613-614, 615-616, 617-618, 619-620, 621-622, 623-624, 625-626, 627-628, 629-630, 631-632, 633-634, 635-636, 637-638, 639-640, 641-642, 643-644, 645-646, 647-648, 649-650, 651-652, 653-654, 655-656, 657-658, 659-660, 661-662, 663-664, 665-666, 667-668, 669-670, 671-672, 673-674, 675-676, 677-678, 679-680, 681-682, 683-684, 685-686, 687-688, 689-690, 691-692, 693-694, 695-696, 697-698, 699-700, 701-702, 703-704, 705-706, 707-708, 709-710, 711-712, 713-714, 715-716, 717-718, 719-720, 721-722, 723-724, 725-726, 727-728, 729-730, 731-732, 733-734, 735-736, 737-738, 739-740, 741-742, 743-744, 745-746, 747-748, 749-750, 751-752, 753-754, 755-756, 757-758, 759-760, 761-762, 763-764, 765-766, 767-768, 769-770, 771-772, 773-774, 775-776, 777-778, 779-780, 781-782, 783-784, 785-786, 787-788, 789-790, 791-792, 793-794, 795-796, 797-798, 799-800, 801-802, 803-804, 805-806, 807-808, 809-810, 811-812, 813-814, 815-816, 817-818, 819-820, 821-822, 823-824, 825-826, 827-828, 829-830, 831-832, 833-834, 835-836, 837-838, 839-840, 841-842, 843-844, 845-846, 847-848, 849-850, 851-852, 853-854, 855-856, 857-858, 859-860, 861-862, 863-864, 865-866, 867-868, 869-870, 871-872, 873-874, 875-876, 877-878, 879-880, 881-882, 883-884, 885-886, 887-888, 889-890, 891-892, 893-894, 895-896, 897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-920, 921-922, 923-924, 925-926, 927-928, 929-930, 931-932, 933-934, 935-936, 937-938, 939-940, 941-942, 943-944, 945-946, 947-948, 949-950, 951-952, 953-954, 955-956, 957-958, 959-960, 961-962, 963-964, 965-966, 967-968, 969-970, 971-972, 973-974, 975-976, 977-978, 979-980, 981-982, 983-984, 985-986, 987-988, 989-990, 991-992, 993-994, 995-996, 997-998, 999-1000.