



The beautiful impression that Mr. Willard left in Salt Lake after his notable presentation of "The Middleman" and "Judith" some years ago, when Marie Burroughs was his leading lady, is as fresh in the minds of our theatergoers, that his return Monday evening is sure to be made the occasion of a royal welcome. Whether a full week's stay will be too prolonged, and whether Holy week will operate against the engagement, is yet to be seen, but as there are four admirable plays in his repertoire it is to be hoped that the interest will be maintained throughout the week.

Mr. Willard's list of plays here will be a notable one, including his enormously successful drama "The Cardinal," the beautiful comedy "The Professor's Love Story," the famous play "Tom Pinch," adapted from Dickens' "Martin Chuzzlewit," and the old time standard "David Garrick." Each one of the plays will be produced on a sumptuous scale and with Mr. Willard's own London cast. Perhaps the most interest will center around the "Cardinal," though lovers of Dickens will certainly rally to see his portrayal of one of the most touching of the master's creations—"Tom Pinch." The central figure in "The Cardinal" is the famous Cardinal de Medici, who afterwards became Pope Leo X. The play is laid in the 15th century and deals with the period that witnessed the birth of Protestantism, and the tremendous struggle between Martin Luther and the papal power. Mr. Willard's repertoire will be found in the advertising columns of this issue.

Mr. Willard, in addition to being an admirable actor, is a writer whose contributions are much sought after by the literary magazines. The following extract is from one of his recent essays into literature:

I had the fortune or misfortune, to make my first appearance in London as a villain, a cold-blooded, cigarette-smoking, high-collared, dress-suit-wearing villain. I awoke the next morning to find myself not so much famous as infamous, and from that moment London determined that I should play nothing else but the villain. And apparently the English playwrights determined that I should always be the same villain. The London manager determined that no piece should be produced, if he could possibly help it, unless I played the villain in it. Competition for my services as a villain—only as a villain—was tremendous. Every post brought me letters from gentlemen who had written plays—I believe every man in the world has written a play—the leading part in which was especially suited for me; that leading part I need scarcely tell you, was a villain. The professional papers in criticizing a play or speaking of its production, gave up altogether denouncing the wicked man of the play, the villain, but called him "the Willard part." I have had one or two advertisements cut from papers in which provincial actors informed managers that they are at liberty for "juvenile lead, light comedy, or Willard parts." It was in vain that I told managers that in the provinces I had played Dan'l Peggoty and Charles Surface, and that I really could act, if they would only give me an opportunity to show it. No, they determined that henceforth I should be "fitted" and so I had to suffer. All I could do was to try and differentiate my villans as much as possible, and I got to a certain amount of gratification by absorbing myself absolutely in the sinking my own identity, and by this means making each villain as unlike the preceding one as possible, though outwardly he was bound to be much the same. The dramatist could always put him in the same evening dress. In this effort, I gather from reading the criticisms of my performances in the London press—from which no man ever extended me more kindness than I was tolerably successful.

"During all this time, strange to say, was becoming popular, a thing almost unknown of in an actor of villans. At last I determined that I could stand a villain any longer; otherwise in a few years I should be absolutely good for nothing except to go on in the same dingy, and eventually, instead of being unconvincing, should in the nature of things become a distinct and intentional and cease to exist as an actor at all. Besides, I saw the vision of new drama in the near future, in which there would be no villans, and then what would become of me. So I took upon myself the cares of managing a London theatre to free myself from villainy."

Mr. Arthur Shepherd, the new leader of the theater orchestra, assumes charge on Monday evening. He modestly says that it will be his aim to keep the organization up to the high standard created by his predecessor, Mr. Welke. The first order Mr. Shepherd received in his new capacity was the following note from the stage manager of the high artistic plan on which the English actor works:

MR. E. S. WILLARD'S TOUR.
To the Music Director,
Dear Sir: I enclose a list to give you an idea of the music Mr. Willard prefers, and he will esteem it a favor if during his engagement you will avoid selections from comic operas and so-called popular music, and he would also rather not have the audience played out.

Thanking you in anticipation, I am, yours truly,
HENRY CANE,
Stage Manager.

P. S.—We bring overtures and entracte music for "The Cardinal" and also the following selections: Overture, "Two Benedicts," Greenwaldt, "Beyond the Gates of Paradise," King; "The Prayer" (Joan of Arc) Gounod; "God Will It" (Joan of Arc) Gounod; selection, "Tannhauser," Wagner; "Spring Song," Mendelssohn; selection, "Bonnie Scotland," Catlin.

Other selections in the list are: "Bohemian's Celebrated Minuet," "William Tell" overture, "Polish National Dance," "Marianne" overture, and the "Willard Waltz" written by Boskowitz.

The rehearsals of "The Chimes of Normandy," the conference bill at the Grand theater, have been going on in two sections during the absence of Prof. McClellan with the Tabernacle choir. Mr. B. S. Young has had charge of the Salt Lake wing, and Mr. McClellan has worked with those of the company on the choir tour as much as he could en route. Both sections will be together next week and as the Grand will be beginning to ring on April 2, there will be ample opportunity for rehearsal. The members of the company have obtained the use of the same library and acting version as that used by the Salt Lake Opera company in their production of "The Chimes" at the Salt Lake theater.

Tonight in New York will witness the passing of a famous theatrical landmark, the Lyceum theater, on Fourth



E. S. WILLARD,
In his role of "The Cardinal."

avenue, the home of the once famous Lyceum company, headed by Keeler, Lemoine, Wheatcroft, Miller, Georgie Cayvan, Effie Shannon, Mr. and Mrs. Walcott, Mrs. Whiffen and many others. The house that saw the birth of "The Willard part," "Sweet Lavender," and a host of other famed productions. With tonight's presentation, the Lyceum theater will be closed forever, and will soon be torn down to make way for a large office building. The last performance of "The Girl and the Judge" will be followed by special ceremonies. They will consist of the recitation by Miss Russell of an epilogue written for the occasion by A. B. Lancaster. Miss Russell will be surrounded by the members of her company when she recites these verses. After that she will deliver an address, which, it is said, will be her maiden effort in this line. With the close of her address Miss Russell will speak the last word that will ever be heard by an audience from the Lyceum stage. The first line spoken at the stage was at the opening of the theater by E. H. Sothorn under Daniel Frohman's management. An illustrated souvenir, in which will be pictured and described the various comedy and dramatic successes of the Lyceum, from its opening date to the present time, will be presented to those attending the performance. On April 1 ground will be broken for the new Lyceum theater, blocks or more above the present site.

THEATER GOSSIP.
William H. West, the minstrel, who died recently, left an estate of about \$500,000. He left directions to his wife to continue the show known under his name as long as the same continues to be profitable.

Margaret Anglin has once again made a tremendous hit in New York in Louis N. Parker's dramatization of Ludwig Pold's play, "The Twin Sisters." Miss Anglin is apparently now the star of the Empire company.

J. H. Ryley, the comic opera comedian, who used to take George Grossmith's parts in the American production of Gilbert and Sullivan's operas, is in his wife's comedy of "Mice and Men" with Forbes Robertson and Gertrude Elliott in London.

Bianche Walsh's production of "La Madeleine" in San Francisco was severely reviewed by the critics. One writer called it "a lump of 'Sapho,' large wads of 'Camille,' a chunk of 'Monte Cristo,' and generous help from other plays too numerous to title."

Manager Pyper received a telegram from New York the other day stating that Richard Mansfield had changed his dates to include May 29, 30 and 31. This took in Decoration day, the date which the Salt Lake Opera company had been reserving for their next appearance, but the amateur had to give way, as Mansfield of course is too powerful an attraction to be allowed to pass the town by, and Mr. Pyper was advised that it was either those dates or nothing.

Mrs. Plske, who began an engagement of a week at the Pike Opera house, Cincinnati, on March 17, will during her stay deliver an address before the Cincinnati Conference of Artists and Literature, the most representative body of that city. The subject of her address has not been announced, but it is said that she will talk on certain

phases of stage art. During her engagement at Cincinnati the stock company that usually occupies the Pike Opera house will play in neighboring cities, as it has formerly done. During Mrs. Plske's visits, the Pike being the only theater in Cincinnati available to her.

MUSIC NOTES.

A monument to Chopin is to be raised at Warsaw, although the Russian government has refused to allow appeals to the public for subscriptions and has made it a condition that the friends and admirers of the composer shall alone contribute the money needed.

The anniversary of Richard Wagner's death was everywhere celebrated in Germany by performances of his operas. "Tristan and Isolde" was sung on nine different stages, including Berlin, Vienna and Leipzig, while nearly every opera theater in the country gave one of the composer's works.

The New York Oratorio society has revived Schumann's almost forgotten work "Paradise and the Peri." In 1848 Schumann thus wrote of his noble composition: "I finished my 'Paradise and the Peri' last Friday—my largest work, and, I hope, my best. I wrote 'this' on the score, with a heart full of gratitude toward heaven for sustaining my powers while I wrote. It is a big piece of work, such a composition, and only by doing it can one be made to realize what it means to write several of such—as Mozart did his light operas in so short a time. I have already told you the story of the Peri, think, if not, try to get it. It is in Thomas Moore's 'Lalla Rookh,' and is as if written for music. The idea of the thing is so poetical, so chaste, that it filled me with enthusiasm."

While Mme. Nordica's lovely voice and consummate art were greatly missed at the Metropolitan opera house this year, she has been delighting tens of thousands of Americans as a concert singer, traveling all over the country in her private car, "Brunnhilde." One of her most interesting experiences is described by the Kansas City Star. At Leidenberg, Kan., she sang to an audience of 3,000. The place has a population of only 1,500. Practically the whole town was at the concert. The

retirement of Miss Ada Rehan was noted yesterday. More than 20 years ago she made a professional place for herself in this city, which actresses here, or anywhere, might envy. She became probably the most conspicuous figure on our stage, although she was not a star in the ordinary use of that theatrical term.

After several years of acting in Philadelphia and other cities, Miss Rehan joined the company of the late Augustin Daly in the autumn of 1879, playing secondary parts, and singing in the musical plays which then as later were produced at Daly's theater. The next year she stepped to the front, and thereafter, until Mr. Daly's death in 1889, she remained the leading actress of a company seldom equaled, perhaps never excelled. During those years, Miss Rehan acted in almost every play produced by the company, and her few absences from the cast, owing to illness or the lack of a suitable part, were followed by instant public indifference to the performances. Daly's company had been a nursery for stars; but the retirement from its ranks of Agnes Ethel, Fanny Davenport, Clara

others were brought by special trains. "The engagement of so expensive an artist as Mme. Nordica was at first regarded as a somewhat hazardous indulgence of musical taste," says the Star, "but it proved a good pecuniary as well as an artistic success. The seats sold at \$1, \$1.50 and \$2, and the gross receipts were about \$4,000, a sum that will leave a big margin for the college that stood sponsor for the engagement."

When Nordica came forward to sing her first number, "we further read, 'the audience received her standing, a mark of welcome that pleased her exceedingly.'"

Alice Nielsen, as has been noted in these columns before, has gone on the concert stage in London, and seems to have made a hit. A critic in the London Outlook says of her performance: "Miss Nielsen gave her first concert here, and it was in every way a great success. She possesses a soprano voice such as one does not hear every day of the week. It is pure, rich and fresh, with a fine range and splendidly even. She produces it perfectly, and she has some dramatic gift, though the latter quality would still bear a little cultivation. Her performances of the Jewel song from 'Faust,' and of 'Hear ye, Israel,' for instance, were good, though not perfect. All that she wanted, however, was a little more fire, and the fault is such a slight one that I am sure that Miss Nielsen will remedy it without the least difficulty. Her singing of Mozart's 'Vol che Sapete,' however, was delightful. Mozart's music, simple though it sounds, is particularly difficult to sing, and there are never many singers at Covent Garden who are thoroughly successful in it. Miss Nielsen, however, seems ready to have the art of the bel canto, and her performance of the difficult song was delightfully smooth and simple. Now that she has abandoned musical comedy she should have a fine career before her. Lady de Grey, who, with the Duchess of Portland, was among the audience, has taken a great interest in Miss Nielsen, and it is whispered that we shall hear her at Covent Garden this season. She has, moreover, lately had the honor of singing before the king."

Our carnations are conceded the finest ever shown in the city. Visitors are always welcome. Our green houses are open Sunday. Take Murray cars.

SALT LAKE FLORAL CO.
Lester Hale
and all other choice Millinery at Z. C. M. I. Visit the elegant Millinery display this week.

ANOTHER LINE
AT REDUCED PRICES.
25 per cent discount on Medallions, Framed Pictures, Picture Frames, and Mirrors. All new and handsome goods. Must be closed out before we remove into our new quarters.

CANNON BOOK STORE,
Deseret News, Props.,
11 and 13 Main St.

No one knows the unbearable torture one undergoes from piles unless they are so afflicted. TABLET'S BUCKEYE PILE OINTMENT is a quick, safe and painless cure. Price 50 cents. Sold by all druggists. Z. C. M. I. Drug Dept.

SQUIRE COOP'S REVIEW.

He is Severe on German Methods—Italy Still the Home of Music—Nannie Tout and Her Progress in London—The Society Nuisance in New York.

I arrived in Berlin one year ago last October. The vocal work at the opera disappointed me from the very beginning, also the renditions, from the conductor's standpoint. The German singer is a talker, bawler or shrieker just as the lines dictate. The German opera requires it and the "bel canto" has been discarded with the "aria." The singer has lost, the musician won.

German art ideals are, of course, but a reflection of their philosophy. Everything must have its logical place, fitness and meaning; "utility" is its watchword. The word "music" as it might be defined by Wagner or Richard Strauss, would mean expression in sound, come weal or woe, the beautiful or bad, just as feeling men find life.

The Germans seem to me to be a profound, reasonable and decorous people, perhaps a little sullen and inclined to be phlegmatic. Their music is just the same. They are not a sunny people and consequently do not sing as we look at it. Wagner monopolizes the musical ears of the Germans, Italy is devoted to him; France is still skeptical; America indifferent, and Strauss and his good old traditional oratorio too fondly to be on with a new love.

GERMAN SEVERITY.
Personally I must confess that I have chronic Wagnerianism and to me now, all my former ideas of music may be aptly likened to the child's knowledge of literature gained from his picture books. I found Berlin a glorious place in which to study instrumental music and composition, to become schooled in Wagner and Strauss and to receive an intellectual development. The one important drawback, musically speaking, is the fact that they bind and gag sentiment, apply cold cloths to its fevered temples, make it slow and slow and quiet, away of a numskull-in-a-word-to-much "method."

I think this is one reason that we find the new men coming from Italy, Poland, Hungary and Russia, where melody is breathed as an individuality is given a chance to prove itself good or bad. I do not think that a "Cavalleria," a "Mephisto" or a "Mannru" could have come from Germany. About these works there is an element of free flight, that would have been blue penciled by Mr. Gershwitz at the Berlin high school, yet it is just this unbreasted rush of feeling that carries them to success.

You may ask, How about Wagner? Wagner too, was condemned at first, as everyone knows, but he was too potent to be beaten down. The old classical school of Germany is still in power in the conservatories. But there is a new German Wagner in its place, Richard Strauss, his prophet and the younger generation his disciples. The old men are dying off, and their 1, 2, 3 sub-dominant-dominant-tonic with them. Yes, the Berlin schools are slow.

ITALY, LAND OF SONG.
In Italy I heard the most impassioned and exciting opera performances I have listened to anywhere. There is a great deal of meaning in the remarks about "southern blood." The Italians cannot make music and retain their normal temperature like the Germans. Their interruptions of excited "bravos" to a singer or conductor may mar the course of the piece, but it kindles a fire whose glow is sufficient recompense. I would say to continental travelers, don't miss "La Scala" at Milan. There, even if I was a singer, or thought I was, I could certainly trust my throat to the training of Italy—verily "the land of song." There are two things the Italian can do better than anyone else—sing and beg.

NANNIE TOUT'S PROGRESS.
In London I heard no music. Mr. Godovsky was announced for two recitals when I came through, but as I was hurrying home, I did not attend. Besides I wanted to visit Mr. Tout and his family. I found them heart and soul in music and the Gospel, all of them, progressing finely, feeling well, and still loyal to home and friends. My young friend Nannie still retains all the marvelous qualities of a singer as of old, with an easily discerned improvement in every way. Her voice has extended down to low C without losing anything in height.

She has the unheard of combination of a deep contralto and a high dramatic soprano voice, full, rich, and an even and immensely powerful range of nearly three octaves and a half; what new wonders this "hope of Utah" will yet reveal is only a question of maturity.

SOCIETY NUISANCE.
In New York I found the opera in full swing, a Pauer concert, a Boston symphony concert, Paderewski, Bauer, Kreisler and the boy wonder Florizel. The latter is the most extraordinary little creature I have ever seen or read about. He is abnormal to a degree.

I think New York is the most unmusical place I have visited. One can't hear the opera there for the chattering in the boxes. It is too metropolitan to be serious in musical matters. There is not enough plainness and democracy of spirit. The very air is charged with the smell of face powder. Mr. Damrosch said one day at Daly's theater: "For the future welfare of New York it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

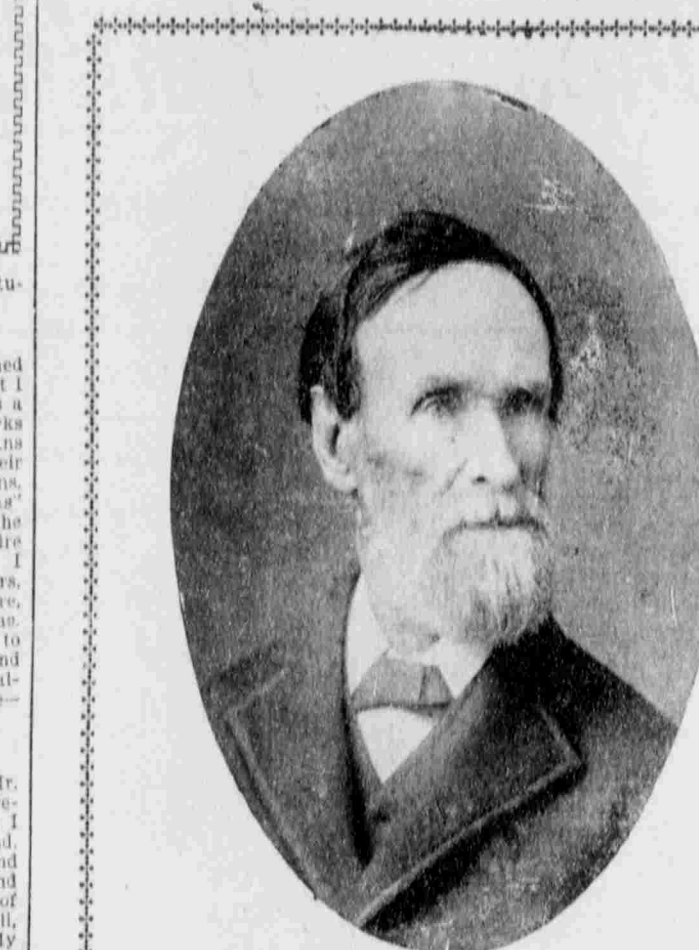
I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

I left the student colony in Berlin happy and busy and the Elders working there, the same. Of course I find Utah standards of music lower than in Europe. That is not to be wondered at for it is to be desired that New Yorkers will attend the opera with more humility of spirit and that they will listen to the opera, instead of 'taking part in the show.'" These words apply index New York's musical life.

OLD SALT LAKERS.



ROBERT CAMPBELL.

The late Robert Campbell, whose figure was so long a familiar object in Church and official circles, was born in the Isle of Ely, Cambridgeshire, England, March 21, 1810. He came to New York in 1835 with his brother, joined the Methodists in 1837, but shortly afterwards heard the Gospel, and was baptized June 21, 1838, by Elder Charles W. Wandell. He went to Nauvoo about 1842, and was ordained a seventy by President Joseph Young in 1844. On July 12, 1850, he started in Bishop Hunter's company for Salt Lake City, where he arrived October 13th of the same year. He became president of the Eighth quorum of Seventy in 1851, and occupied that position until the time of his death. He was a man of considerable artistic and dramatic ability, and was a member of the first dramatic company organized in Utah. He was elected recorder of Salt Lake City in 1851 and held that position till 1875. He was for many years clerk of the Twelfth ward and superintendent of the Sunday school there; was also chief clerk of the house of representatives of Utah territory for some time. His death occurred June 5, 1890.

MUSICIANS' DIRECTORY.
C. D. SCHEITLER,
Instructor of Guitar, Mandolin and Banjo.
Club music for concerts, musicales, receptions, etc. Sole agent for C. E. Martin world famous guitars and mandolins.
Studio: 22 Main St.

E. STEPHENS,
Voice, Harmony, Composition.
Terms \$1.50 per lesson; \$25.00 per term of 2 lessons. Hours 2 to 5 p. m.

J. A. ANDERSON,
Piano Studio.
119 E. Brigham St.
Graduate of the Royal Conservatory of Music, Leipzig. Pupil of Leschetzky of Vienna.

CECELIA SHARP,
Instructor of Piano Forte.
Rooms 305-6 Constitution Building.

ALFRED BEST, JR.,
Guitar, Mandolin, Vocal.
Instructor of Music at University of Utah
STUDIO: 204 Whittingham Block, First South Street.

MRS. AGNES OSBORNE,
A Pupil of Leschetzky.
of Vienna, announces that she will receive Pianoforte Pupils at her studio, 235 East Fourth South St. Telephone 1000-X.

LOUIS WARREN CRITCHLOW,
Voice Culture and Singing.
Studio: Suite 27 and 28 Centre Block 404 West Second South, Salt Lake City.

GEO. CARELESS,
Professor of Music.
Lessons in Voice Training, Violin, Piano, Guitar, Organ, Harp and Sight Reading. Orders may be left at Fergus Coal's Music Store.

ORSON PRATT,
Piano and Harmony.
Studio, 54 South Sixth East. Tel. 1042.

MRS. KATE BRIDWELL ANDERSON,
Director of Jewish Synagogue Choir.
Pupil of Tokio-Vienna, Balaista and Mason Teacher of Voice Culture, Sight-singing and School Music methods. Studio, 135 6th East.

WILLIAM C. CLIVE,
Teacher of Violin and Piano.
Leader of Grand Theatre Orchestra.
Studio, 257 First Street.

MRS. EFFIE DEAN KNAPPEN WHITEHEAD,
Voice Builder.
The Italian Method. Studio over Daynes' Music Store.

GEORGE E. SKELTON,
Teacher of Violin.
(Graduate from Trinity College, London.) References and Studio: D. O. Calder's Sons.

GEO. H. VINE,
Tuner and repairer of Pianos and Organs (Graduate of Tuning Dept., New England Conservatory of Music, Boston, Mass.) P. Coaster Music Store, 39 Main St., Salt Lake City, Utah. P. O. Box 692.

H. S. GODDARD,
Baritone.
LAST SEASON IN SALT LAKE.
Mr. Goddard will give instruction until July 30th. Only a few more pupils will be taken. For terms, etc., address studio, Constitution Building, Salt Lake City.

GUSTAV DINKLAGE,
Piano Maker.
First-class Tuning, Voicing and Repairing of Pianos and Organs a specialty. Highest recommendation. Prices reasonable. Please address P. O. Box 743.

MISS SARAH A. HOUGHTON,
Vocal Teacher, Italian Method.
Studio, Over Daynes Music Store.

JOHN J. McCLELLAN,
Organist of the Tabernacle.
(Pupil of Jonas, Scharwenka, and Jellicks.) Piano and Theory.
STUDIO AT CALDER'S, 47 W. First South.
Second floor.
Harmony Class meets Saturdays at 11 at Studio.

J. J. TORONTO,
Pianos, Pipe and Reed Organs Tuned, Regulated, Voiced and Repaired.
Graduate of New England Conservatory of Music, Boston, Mass.
Calder's Music Palace or 34 A Street.

THOMAS RADCLIFFE, A.G.O.,
Piano, Harmony, Pipe Organ.
Studio and Residence, 628 E. South Temple St. Telephone 1123.

SALT LAKE THEATRE.
GEO. D. PYPER, Manager.
Curtain, 8:15.

TONIGHT!
Last Performance.
..CHARLES DALTON..
AND A STRONG COMPANY IN

The Sign of the Cross.
AT DOLLAR PRICES.

THE GRAND THEATRE
PAUL HAMMER, JR., MANAGER.
PRICES—25 cents, 50 cents, 75 cents.

TONIGHT!
Last Performance.
W. E. Nankervis, An Idyl of the Arkansas Hills.

HUMAN HEARTS.
A Beautiful Story of Blackwood Folks. Special Scenery for Each Act.

NEXT ATTRACTION.
"THE CHIMES OF NORMANDY."

Couldn't think of anything more attractive than the Tavern at meal time, especially if you're hungry. If you're not hungry we can probably please you, too.
21 East First St.

HEAD'S BOSTON DENTAL PARLORS, 258 South Main St.
Good work at reasonable prices has given us a large practice. Best flexible plates as low as \$3.00.

SADDLES AND HARNESS.
CHEAPEST AND BEST.
F. PLATT & CO., 147-9 State St.

CULLEN HOTEL,
S. C. Ewing, Prop.
Salt Lake City Street Cars from all Trains Pass the Door.

COAL
Burton Coal & Lumber Co.,
60 W. 2nd South,
Phone 808. Yard, 5th South & 3rd West.

THE CARDINAL
By Louis N. Parker.
Tuesday and Saturday Evenings,
THE
Professor's Love Story
By J. M. Barrie.
Wednesday Evening (only time)
David Garrick,
By T. W. Robertson.
Thursday Evening,
Tom Pinch.

SALT LAKE THEATRE.
GEORGE D. PYPER, Manager.
== ALL NEXT WEEK. ==
The Fashionable Event of the Season—Engagement of the Distinguished English Actor,
MR. E. S.
..WILLARD..
After an Absence of Nine Years, in a Repertoire of Plays new to Salt Lake, presenting Monday and Friday Evenings and Saturday Matinee,
The Cardinal, By Louis N. Parker.
Tuesday and Saturday Evenings,
THE
Professor's Love Story
By J. M. Barrie.
Wednesday Evening (only time)
David Garrick,
By T. W. Robertson.
Thursday Evening,
Tom Pinch.
PRICES: Parquette and first two rows Dress Circle, \$2. Last two rows Dress Circle, \$1.50. First two rows First Circle, \$1.00. Last two rows, 75c. Second Balcony, 50c. Gallery, 25c.
SEATS NOW SELLING.