

When you order chocolates just say--*McDonald's*--and then you can't miss it.

If a certain stock of chocolates is slow selling, the clerk may be disposed to offer you that which has been on the shelf longest. Again smile and say, "McDonald's, please."

advantage. Particularly striking was the opening of the second act, "Under the Waves."

There was enough of the side talk bordering on the vulgar to make parts of the show unpleasant, but aside from that there was nothing to get really peevish about.

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"Her One Great Sin" took well at the Grand this week—probably because there are a lot of people who haven't been vaccinated—but just the same the crowds who attended followed Myrtle in her mad chase after the wages of that sin and yelled with joy at the happy ending.

"Faust" will be the bill at the little playhouse next week.

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Mushroom imitations of "The Clansman" have sprung up in every quarter since the extraordinary success of that play first startled the American people. Needless to say, no well-informed theatergoer has been fooled. Now that the real "Clansman," under the management of George H. Brennan, and with the active cooperation and assistance of its author, Thomas Dixon, Jr., is announced to appear at the Salt Lake Theater on October 29, amusement lovers await a genuine treat. With its principals selected from the original companies, its supernumeraries, its scenery and costumes, and its squadron of cavalry horses from the government reservation at El Reno, Okla., "The Clansman" is said to present its great and vital story in a great and fitting manner.

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Richard Jose comes to the Salt Lake Theater for three nights and matinee, beginning next Thursday evening. His songs are the simple, often banal, ditties that the people love, but he translates them into something softer and finer until they develop a haunting wistfulness, not intrinsic in the words and music. His old friends will be glad to see him again.

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GOGORZA.

By J. J. McClellan.

Without a doubt this eminent baritone gave Salt Lake the richest musical feast—in the way of a recital—of her entire life thus far. Were Emilio de Gogorza a tenor, Caruso, the great, would find his peer. As to Gogorza's art there is nothing but unstinted praise to be said. He is master of all the vocalist's art—a consummate artist in every way.

What an invaluable lesson to students and teachers was his complete breath control, his scholarly phrasing, diction, articulation, expression—what splendid authority in every tone, in each phrase, whether robust or tender! Gogorza is a musician—an artist who knows the accompaniment as well as his own melody. He is completely sure of all he does; he convinces and is absolutely "monarch of all he surveys."

No detestable "tremolo" is found in this wonder-artist's work—praise be for that! And no self-respecting or intelligent teacher—nor pupil, for that matter—will allow the use of this hideous "tremolo" curse which is becoming so general. I have never so completely enjoyed and been thrilled by a vocal recital as by this Gogorza treat, and this opinion is shared by half a dozen local artists better fitted to capably judge than I. Of the very fine accompaniments of Mr. Henry C. Whittemore, one can express only deep admiration. He is a superb technician—but I was not touched by his Chopin playing. He lacks "singing" tone upon the ivories yet. His technique is nearly impeccable—age and griefs will make him more soulful in his "cantabile" work.

Gogorza was not in his best condition—which sometimes made him sing a shade out of tune, and some high tones were a little forced, but this is cavilling at nothing. He is a wonder—a very great one. Salt Lake will await eagerly the return of Gogorza and his worthy Whittemore.

Salt Lake Theatre

GEO. D. PYPER, MANAGER

Thursday, Friday, Saturday, Oct. 22-24  
MATINEE SATURDAY

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RICHARD J. JOSE

"The Sweetest Singer the World Has Ever Known"

Presenting by his own company the hilarious comedy,

"Don't Tell My Wife"

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