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- ☐ It appreciates superiority.
- ☐ A large percentage of people demand quality in an article—they want the best.
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UTAH STATE FAIR
Salt Lake, Oct. 5, 6, 7, 8, 9, 10, '08

This year it assumes the proportion of a vast exposition. Will pass into history as the most remarkable Fair Utah ever held

- COMPLETE CIRCUS
- HIGH DIVE INTO TANK OF FLAMES
- PAIN'S MAGNIFICENT FIREWORKS
- SPEEDY HORSE RACING
- BIG CATTLE SHOW
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More and bigger attractions than ever before
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We've handled a good many different kinds of coal in our endeavor to get the best and have no hesitancy in stating Clear Creek is the peer of them all. It's an honest coal and needs no apology or explanation.

BAMBERGER
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The Orpheum comes back with a bill that is worth the money this week.

One may pick from any place on the program and find an act that's good, if not a headliner. The best is saved for the last, in Jesse L. Lasky's musical sketch, "A Night on a Houseboat." It is as clever and entertaining an act as Mr. Beck has sent this way in some time. O'Malley Jennings characterizes a foppish young Englishman splendidly, so much so that his work is really a treat. Mr. Jennings has a supporting company of eight in his sketch, and the cast numbers some very handsome and clever girls, particularly Miss Vallories. The musical numbers are nicely done and the act prettily staged.

Coyne and Tinlen open the bill with a strong-arm turn, considerably better than the average. The Hengler Sisters, while offering a clever dancing and singing act, are not up to the standard they set for themselves several seasons ago. They sing poorly, and the dancing end of the turn has been curtailed with disastrous results to the effectiveness of their appearance. Frank Kelly and company have an entertaining sketch in "Tom and Jerry." Some of Lew Hawkins' black-face work is pretty near the age limit, though on the whole the turn goes well.

Katie Barry is great. Long experience has taught this clever woman what goes best with those in front, and the rest is easy for her. She has had more laughs through the week than any other three acts on the bill.

Dustin Farnum's task in "The Squaw Man" is a difficult one, and he performs it well. Difficult because he is here in a play that does not come to us as a first impression, and when it came as such was played with such consummate skill by Mr. Faversham as to make it hard for any other by comparison.

And the best—really the only way to judge the present production, and the people who are presenting it, is by comparison with those who gave us the play before.

Every one who could possibly squeeze into the theatre when Mr. Royle came here with his beautiful play knows the story of "The Squaw Man," and as nearly every theatre-goer has seen it more than once, there is no occasion for an extensive review of the play itself—a play so full of real sentiment, so virile, so wonderful in its range of human emotion that it has made a place in the theatre history of English speaking countries that will live for many years.

Mr. Farnum suffers by comparison with Mr. Faversham in the role of Jim Carston, but not greatly. In the portrayal of Mr. Royle's hero, he is called upon for a whole lot more than was ever demanded in "Arizona" or "The Virginian," and he meets the situation admirably.

Miss Conwell, as Diana, a part of limitations, made so much more of it than did Margaret Bourne before her, that it seemed almost like a new part. She played it sweetly and feelingly, and all in spite of a cold that seemed to center where it could do the worst.

The Nat-ur-ich of Katherine Fisher was only fair—that is, of course, in the deadly parallel with Virginia Kline, who played it before, but Michell Lewis as Tabywana and Logan Paul as the interpreter were splendid.

Brinsley Shaw, who, we believe is new to local theatre-goers, created a splendid impression as Cash Hawkins, and George Deyo only added to his laurels of a year ago.

Matt Snyder as the barkeeper apparently never saw the part well played, for he did not have the slightest conception of what could be made of it. In fact, the whole scene in the saloon was greatly exaggerated, with an entire absence of the detail that made it great before.

But all in all the company is fairly well balanced and worth seeing.

A **MEANS**
R **STYLE**
E **BEAUTY**
C **QUALITY**
K **ELEGANCE**
M **ORIGINALITY**
E **CORRECTNESS**
Y **INDIVIDUALITY**
E **SERVICEABILITY**
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