### DISFRET EVENING NEWS: SATURDAY, FEBRUARY 3, 1906.



. . .

One of Balfe's minor operas is to be given in this city shortly by Mrs. Lizzie Thomas Edward, Miss Judith Anderson, Thomas Ashworth and John Robinson, the opera admitting only of four characters. Prof. W. C. Clive will be the musical director, and Clifford Clive the planist.

ETTERS from Prof. Arthur Shepherd in New York, indicate that he is experiencing a most enjoyable time hearing the operas, orchestras, and concert events of the metropolis. He had been disappointed thus far in his expectations regarding the hearing of his own work, as the new Musical Society of America, under whose auspices it was to be played, had deferred its series of concerts, its fnancial backing having failed at the last moment. Mr. Shepherd is still hoping that the New York Symphony Orchestra will play his composition at

a rehearsal. Mr. Jos. J. Daynes, manager of the Clayton Music Co., has returned from a visit to Los Angeles. He reports business there as being lively in the extreme, and adds that the several lead. ing music houses seem to have their hands full. He heard Ellery's band which is giving free concerts at Ocean Park, and says it is doing excellent work.

. . . The comic opera of "Woodland," with its highly original plan of making all the characters members of the feath-ered tribe, suggested the thought to ered tribe, suggested the thought to several auditors that the addition of some young fresh voice like that of Emma Lucy Gates, and the interpola-tion of her favorite ballad, "Sing Sweet Bird." would have formed a valuable addition to the opera.

a movement among local There is musical instructors to beautify their studios: Prof. McClellan has just exstudios, for remodelling his rooms, including a fine maplewood floor, and a Turkish cosy corner,

The organ recital reason of 1906 in the Tabernacle, will begin immediately after the conclusion of the April conference. Prof. McClellan has quite a number of new organ scores with which he will favor the public, among them being the Egmont, Ruy Blas and Leonre No, 3 overtures,

Prof. McCleffan is in correspondence with Gadski's manager with a view to bringing that famous Wagnerian so-prano to this city for a concert in the Tabernacle: it looks now as if his ef-forts would meet with success.

There is a big demand for orchestral trampets all over the country, and local parties who have been trying to secure such instituments have been informed that their orders can be taken only subject to delay, in consequence of this wide demand. The occasion of while the rejection of the cornet from orchestras, as too noisy and blatant, and the substitution of the softer and milder trumpet.

Held's band will rehearse tomorrow in preparation for a concert to be given by the band the latter part of the month, in one of the local theaters. Dan Johnson of Ogden has removed to this dity, to take the barltone saxa-phone in Held's band; and C. L. Berry

Victor Herbert and Henry Blossom are to write a light opera for Miss Fritzl Scheff, to be used as a starting vehicle for her the season after next. In the new opera all of the sceres save the final one will be laid in Austria. The last scene will show the interior off Metropolitan opera house. New York, and Miss Scheff and her company will be heard in a one-act overa.

Miss Judith Anderson goes to Park City Feb. 7, to assist at a recital to be given there. Miss Wolfgang, contraito, will sing next Friday at the annual meeting of the Ladies' Literary club. be heard in a one-act opera.

Next Monday evening's meeting of the Monday Musical club will be given entirely to Mendelssohn, and a quartet from the Orpheus club will sing one of that composer's compositions. Among the other artists to appear will be Mrs. The extraordinary ropularity of Verdi in New York-his 'Aida," "Il Trova-tore" and "Rigcletto" are always given to crowded houses-ought to suggest to Mr. Conried the advisability of reviving "Dan Gorden" an order which from do "Don Carlos," an opera which Jean de Reszke repeatedly tried to persuade Mr. Grau to produce. It is to be given at Monte Carlo this season, and the re-sult will be looked forward to with interest

King and Mrs. Peters, soprano: Miss Daisy A. Wolfgang, contralto; and Hugh W. Dougall, baritone. The at-tendance promises to be large, and the meeting one of unusual interest. The management of the Orpheus club Patrons of Italian grand opera, to the expects in a few days to hear from number of 3,000, were turned away from



B. MORRIS YOUNG JR..

LEAVES FROM OLD ALBUMS 

How the Well Known Salt Lake Violinist, Now a Member of Ysaye's Brussels Orchestra Looked at Fourteen.

# How the Wonderful Kinodrome Pictures Are Secured

OTION pictures, which have | takes a smoke and congratulates the actors. become such a fad in Salt ON THE ROOF. Lake, represent a new de-

parture in the professions, or, rather, it should be stated, that the making of the films is a new way of making a livelihood, and a profitable one, too.

Those who witness the moving pictures thrown on a big screen by the He glances around, then beckons and his gal comes painfully through. To-sether they sneak along the roof and a guard pounces on them. A life and death struggle follows. Suddenly the prompter counts "One, two, three," and the machine is again stopped. The struggling men remain rigid. Careful note is made of their positions and then the warden steps aside and a dummy dressed like him is produced. The word is given and the machine is biograph, vitascope, kineograph, kinodrome, or whatever the act is billed in the program, take the pictures as a matter of course and seidom worry about the manner in which they are secured. Others pass them off with the remark, "they are good, but, of course, they are fakes."

Most of the motion pictures are fakes, but just where the reality ends and the fake begins—that is the rub.

When the biograph was first present-ed as a feature of vaudeville programs, church socials and promiscuous enter-tainments plctures were secured of street scenes, moving trains and other familiar objects. These soon began to pall, and the acme was reached when the Alhambra in London produced a faithful representation of the Oxford and Cambridge boatrace on the night following the day it was pulled off on the Thames. Then the pageants fol-lowing the Queen's Jubilee afforded much profit. Prize fights also became popular.

Step by step those operating picture machines cast around for novelties un-til today it is a hazardous occupation in more ways than one. Corps of ac-tors are engaged specially, and scores of supers are drilled daily for two or of supers are drilled daily for two or three weeks until the desired results are obtained. Even then something may go wrong which will ruin the pic-tures, and again they may not take with the public. The man who gets a good set of pictures is sure of hand-some profit in the form of royalties. The process of taking motion pictures is a simple one. Given a specially

is a simple one. Given a specially constructed camera, which takes in-stantaneous photographs in rapid suc-cession and that is all there is to it. For instance, a man walking is photo-graphed. In all, ten or more pictures of him are snapped before he has com pleted a single step. The negatives are developed and printed on a flexible transparent ribbon of gelatin, which is wound up. These pictures rapidly unwound up. These pictures rapidly un wound before the lense of a stereop ticon, give the desired result. On the screen is thrown a life-like representa tion of a pedestrian in motion, or some other subject.

those connected with the material for a g or picture story, however, that the pictures are followed with breathless interest. As a phase of amusement, and sometimes an educator, the metion picture man is a factor in the world



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Special Correspondence EW YORK, Jun. 20,--At present hazing at Columbia is an unknown quantity, but the students manage to get in a little fun now and then that in a way consoles them. Two students will agree not to touch a drop of wine, beer nor spiritous liquor, neither cigars, cigarettes nor pipe, without permission from ettes nor pipe, windout permission from the other, on pain of a \$10 date, Two mights ago a certain student well known in Utah, retired at 16 o'clock completely exhausted mentally, owing to a severe day's work during exam-ination week. At 11:39 p. m. whirsr-p-r want the telenone. "You are wanted

went the telephone. "You are wanted at the telephone," came a voice through the door. Hastily throwing on some clothes he dashed down stairs, caught up the receiver prepared for something theorem. startling. "May I have a glass of clai et with some friends from nome, we are at the Waldorf-Astoria for supper,"was the message. Recognizing the voice of his room mate and enraged at being awakened for so triling a matter our friend fairly screamed, "No?" shanmed up the receiver and went back to bed, up the receiver ugh." mad "clean through."

At a public reception to be given Feb At a public reception to be given Feb. 2 to Mr. Ernest E. Landolfi, a well known rallroad man of Brooklyn, Mr. J. P. Meakin has been acked to give a few minutes' talk on Utah, and the people of the west. On Feb. 23, at the Manhattan Liberal club, Prest. Edwin C. Walker has invited Mr. Meakin to deliver a lecture on "Utah and the Mor-mons"-which he will do, and endeavor to dissipate some of the erroneous statements made by Mrs. Weed in her lecture against the people last Wed-nesday evening in a public hall in Brooklyn. Brooklyn,

"Bobbie" Burns' birthday was fitting-Bobble' Burns' birthday was fitting-ly celebrated last Thusday evening by a grand banquet and concert at Delmoni-co's, and Bob Easton contributed his share in the way of singing. It was a big affair, and the St. Andrews soci-ety outdid itself in honoring the great poet of the Scottish lowlands, The next scene is generally on the roof of the hall, possibly with a vast and appreciative audience witnessing the affair from the windows of the adjacent buildings in the heart of a city

When the word is given the machine is set going, the trap door in the roof is Ex-Senator Kearns has been a visiraised, and a convict's head appears. He glances around, then beckons and Ex-Senator Kearns has been a visi-tor to New York the past week, mak-ing the Waldorf his headquarters, where he has been seen by several Utahns. Washington being his desti-nation, Sunday will see his departure.

At Prof. Eugene Heffley's studio Sat-urday afternoon a great number of Salt Lake people sgain assembled to hear his lectures on "Early Music and Musi-clans," a most interesting subject. Next Saturday Prof. Arthur Shepherd of Salt Lake is announced to accompany Mr. Carlson, and may possibly give one or two selections The word is given and the machine is set in motion once more. In the mean-time the actors with the dummy have two selections.

taken up the positions held before the picture machine was stopped. As the cue is given the convict with a super-human effort hurls the luckless prison guard off the roof to his death (great applauea) . . .

At the Heraid Square hotel, Mr. Lou C. Johnson is registered. Saturday Mr. Johnson was around in Harlem visiting with his Utah friends. Mon-day he will go to Philadelphia to meet some of his relatives, where he will remain for a few days and then make a short trip to Washington before starting west. Mr. Johnson has a host of relatives and friends in New York who are always glad to welcome him. guard off the roof to his death (great applause). Then everybody goes downstairs and gets into carriages and a drive is taken to a park where there are water, fences, banks and other rural scenic effects. Here is where everybody works, not omitting the park policemen, who with the prospect of a fat tip in view, ride their horses until they lather in keep-ing the course clear of curious specta-tors. Incidentally these picture mak-ers have secured a permit from the auwho are always glad to welcome him.

Mr. and Mrs. Will Bennett, well known in Utah, are living at 230 West Seventy-fifth street, where they gladly welcome their friends.

ers have secured a permit from the au-thorities to utilize this park, and for several days before i a whole scene has been rehearsed by the twenty odd actors who have been on the salary list for "The Vanderbilt Cup" which has made such a tremendous hit on Broad-way, owes most of its good luck to the excellent management of Hugh Ford.

THE AUTOMOBILE CHASE. To make an effect've chase it is nec-ssary to hold up an automobile or two call fired by the hour's shoot off a lot of powder, swim across several shallow ponds with one foot on the bottom, and above all, and this must not be omit-ted, get one or two fat men, preferably

Night and day he worked for certain Night and day he worked for certain effects in the automobile scene, against the opinions of other manageri interested in the piece, but courageous-ly upheld his ideas concerning the way it should be played, winning at the finish, with the result, that the piece, with its wonderful mechanism has been one of the season's successes. Mr. Ford, completely done up, is resting after his labors, and preparing to make a short trip to Florida with his wife after his ishors, and preparing to make a short trip to Florida with his wife and haby in the early part of Febru-ary. Mus. Ford, (Jessie Izett) has just arrived from Chicago, where she and Hugh Ward have been doing a sketch in vaudeville, making a big hit. They will be seen in it later at Proctor's Broadway theater.

The six graduating classes that came together for the midwinter examina-tions in the Grammar-school at West tions in the Grammar-school at West Thirty-second street, were composed of New York's representative children from all grades of society. It is worthy of note, that Gray McQuarrie, second son of Prest and Mrs. McQuarrie, should be chosen valedictorian of the six classes. Standing at the head of them all, and receiving the praise of this teachers, the young boy has always stood well in the school, and will now enter the High school for the remainder of the year. of the year.

Messrs. W. G. Patrick, of the Ogden Scowcroft firm, and Messrs. Will Need-ham and James W. Saville, of Z. C. M. I., arrived in the city today in the interst of their respective houses

Prest. McQuarrie and Elder J. W. Howard, were called to Connecticut this morning to attend the funeral of a friend, expecting to return Monday morning. . . . .

Mrs. W. Timms, who has been in the hospital for some time, was able to return to her home today, having quite recovered from her severe illness.

Mr. J. H. Merrill, of Wannamaker's plano department, was a visitor to the chapel services of the Latter-day Saints yesterday, and was greeting old friends. Mr. Merrill's stay in New York is in-definite, business keeping him in the east, where he is becoming proficient in bis line of work east, where work.

On Saturday Dr. Frederick Clift of the state mental hospital at Provo ar-rived in New York, having in charge a foreigner who is enroute to his home in Italy, and who required medical aid. Sunday Dr. Clift attended church, meeting with his old friends from St. George, Mrs. McQuarrie and family. The doctor will leave for Washington, D. C., Monday evening, on his way to Chicago and the west.

Sunday morning, O. U. Bean and Stuart Kohn arrived from Pittsburg, where they have been the last two weeks on business. The gentlemen re-port great success in their work, with a possibility of making a return trip within the port two weeks

within the next two weeks, Mr. and Mrs. Junius F. Wells and heir daughter Abbie, are now visiting in the city, having come down from South Royalton, Vt., for a two weeks' stay. Mr. Weils is obliged to return in a few days, but jeaves his family to finish their visit, when they will join him in Boston. JANET.

## MAHONRI M. YOUNG

Painter and Sculptor, 77 Hooper Block, Classes in Drawing, Painting, Modeling and Illustration, Life class for men Mon-day, Wednesday and Friday evenings.

Nichols of the band has sent for a new E flat clarinet.

A Washington letter in the New York Musical Courier, from Fannie Edgar Thomas, refers in a complimentary way to Prof. W. A. Wetzell of this city, and says that his program of work at the last N. E. A. meeting was memorable in result and in tendency. The Courier also gives a handsome notice to Shanna Cumming, the New York vocalist and sister of Mrs. Wetzell of this city, as also the Albany Argus on occasion of Mrs. Cumming's appearance in the capital city.

Mrs, Ella Cumming Wetzell is organizing her vocal pupils into the Wet-zell Choral society, to be assisted by a ladies' orchestra, the instrumentatio which will be in strings. Mrs. Wetzell is experiencing some difficulty in find-ing a double bass lady player, but has found a good cellist in Miss Nellie Ma-han

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An excellent concert was given Jan. 7 at Nephi, under the direction of Principal Merrill and Miss Lillian Turner, the latter furnishing two vo-Willard Squires sang. numbers. . D. Schettler played the cello and guitar; the event was a red letter oc-casion in local music history.

The cantata of "The Daughter of Jairus" by Stainer, will be given short-iy by the combined choirs of the First Methodist and Sc. Paul's Episcopal churches, in St. Paul's church.

Miss Agatha Berkhoel is home from her six weeks' trip in the east, and is again at work. She was 10 days in Chicago and four weeks in New York. While in Chicago she participated with credit in a number of local private-functions, when she sang with some of the best artists in Chicago. In New York she sang twice-once in Carnegfe hall and once in the studio of Margarot Getsch before critics. Miss Berkhoel heard the great artists in "Parsifal," " "A Sonnambula," and other noted in "LaBoheme." "Tristan and Isolde." "La Sonnambula." and other noted operas. She also heard Bispham, with when the

whom she was greatly pleased. The Salt Lake visitor made it a spe-clai point to hear the greatest church choirs in Chicago and New York, and Rives the paim to the choir of Grace church, Chicago. The choirs of the Catholic churches wars of marked intwes the pain of the choirs of the church, Chicago. The choirs of in-Catholic churches were of marked in-terest, as the Gregorian chant is now trest, as the Gregorian chant is now being sung there entirely by men and boys, as women have been banished the Catholic organ lofts in New

. . .

At St. Mary's Cathedral the musical feature of tomorrow's fl o'clock service will be the singing of the "Ave Verum" of Mazzoli, by Miss Lottle Owen, Mrs. G. E. Curtis and R. C. Dunbar, for the "Veni Oreator" of Lahasche will be sung by J. W. Curtis aung by J. W. Curtis.

The children's choir, known as the St. Cecella choir, sings at the 9 o'clock service and they are making an excel-ion impression, as they sing in Eng-tah, and their youthful voices are always fresh and bright.

Fred Graham is unable to sing for the resent as he is under the doctor's care for laryngits, so his place in the First Congregational church choir is being filed by Thomas durch choir is being by Thomas Ashworth. Thomas Ashworth. The solo-omerrow morning will be M.

EMMA DUNN SCORES A HIT IN "THE REDEMPTION OF DAVID CORSON."

The prevailing belief that ministers know but little of things theatrical is being dissipated nightly at the Majestic theater, New York, where "The Redemption of David Corson," a dramatiz ation of the novel by the Rev. Charles Frederic Goss, is playing to crowded houses.

The role of David is taken by William Courtleigh, and his principal support is by Miss Emma Dunn, as Pepeeta. This is Miss Dunn's first appear ance on Broadway, but from the hit she is making, she will be no stranger to the White Way.

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definitely stated what artists will ap-pear with the club at its concert to be given the latter part of this month. Ir the meantime the club is busy rehears ing for that event, and making excel-

It is stated that the reason for the erratic orchestral performance during the first act of "The Yankee Consul" receatly given in this city, was due to the musical conductor being left behind

at Denver, so that the chorus director had to try and fill the bill-which he did very indifferently. At the conclusion of the first act, however, the tardy direc-tor showed up, and then everything went on all right. Mr. and Mrs. Harold Daynes have re turned from Los Angeles. Mr. Daynes reports the music trade there as very lively, and that permanent concert bands are stationed at all of the water-

ing places.

lent progress.

# SHARPS and FLATS.

Edward Grieg will lead the Queen's Hall orchestra, London, on May 17, and a week later will give a piano re-cital of his own compositions in Queen's hall.

Henry W. Savage is negotiating with several singers now abroad for roles in the new DeKoven-Stange romantic op-era, "The Student King," which will be produced Easter week.

Mme. Nordica will not be a member of the company of the Metropolitan op-era house on its tour to Chicago and San Francisco. Instead size will give concerts of her own for a month through the west and the southwest.

Reginald de Koven goes te Europe to spend a few weeks in Buda-Pesth and the cities of Austria-Hungary, get-

ting musical color for his new op "The Student King," which Henry Savage produces about Easter time.

California's gitted singer, Miss Ellen Beach Yaw, has written to her mother in California that she is to return home in March, when she will make a musical tour of the United States, She has been most enthusiastically received

in the principal citles in Europe.

Col. John Abernathy, who is to be a guest of President Rocsevelt soon, is a product of Oklahoma, and combines the quality of an accomplished mano player with that of the greatest wolf hunter cow-puncher and bronco buster in the territory. The president is expected to appoint him United States marshal of

Oklahoma. Taylor, soprano. The organist, dur-

eastern correspondence so that it can be | the doors of the Academy of Music, in New York, Jan. 21, because Captain Hussey of the East Twenty-second street police station, had taken steps to prevent a violation of the Sunday laws. The scheduled performance was similar to those which have been given in the same place heretofore without

opposition. The colossal difference between the dramatic poems Wagner wrote for his operas and other librettos is indicated by the fact that Ernst von Possart, the late manager of the Royal Opera in Munish, and of the Wagner festivals, is delighting large audiences in the citi of Germany by his readings of the "N 'Nibelung" and "Parsifal" poems. Im-agine any one thus reading any opera librettos except Wagner's!

"The bugbear of every artist is the fear of his memory failing him in pub-

lic," says a writer in the Musical Cour-ier. "Since a trying experience of that sort, Pugno always uses notes and Thomson also has been known to play an entire evening with the music before n." It was Liszt who set the exam-of dispensing with the printed page. him. ple of dispensing with the printed page. Before his day it was taken for granted that planists would use it. Throughout the musical world the

one hundred and fiftieth anniversary of Mozart's birth was celebrated Jan. 27, and practically every musical organiza-tion playing that day or night was head in the master's compositions. Even those organizations which did not cel ebrate the anniversary that day will do so, or have done so already, for the world has at last awakened to the fact that Mozart is superlative in the lyrical style of music.

Bessie Abott, the American singer, re-Eessie Abolt, the American singer, re-cently returned from her European suc-cesses, made her American operatic de-but last week at the Metropolitan as Mimi in "La Bohame." The Press, in a representative criticism, said: Miss Abott's individual performance, outside of its insecurity, had admir-able points. Her voice, pleasingly naive in quality, is well adapted to such a

in quality, is well adapted to such a role as Mimi, and her personality lends itself well to the portrayal of this pathetically appealing role. Miss Abott was heard to far better advantage than Carnegie hall. Evidently the acoustle properties of the opera house are more favorable to her voice than those of the hall. Particularly agreeable was her tone-production in the middle and lower registers. Her high tones rang out clear and pure ther high C at the close of the first act was absolutely true to the pitch), but at times they were a bit thin and wiry. In her acting Miss About showed many little mannerisms pretty little tricks designed to please afternoon tea parties. On the whole her Mimi was a very commendable im personation. But Miss Abott's attain

ments were incommensurate with the

#### 1,000 FEET OF FILM.

In this manner, all kinds of subjects nd stories told in pictures have been Some of these stories embrace taken. 100 feet of films, others are only lim-ited by the size of the spool which contains the transparent ribbon. At the Orpheum here, for instance, 1,000 feet of films are used at every performanc and the local house has a contract with

a Chicago firm to supply that length of pictures every week. Should the film be too long for practical purposes the climax is reached, culling is done which practically imperceptible before the some causes gaps in the even run of the presentation some cases too many prints are killed and this is what gives the "jumpy" effect to some pictures. If the "jumpy" effect to some pictures. If the objects are close to the camera this is more pronounced than is the case when some foreground intervenes.

#### THE FAKE PICTURES.

From every-day scenes the natural evolution was to secure some pictures that were a novelty and this is where the Great American Fakir got in his fine work. Some enterprising individual worked up a chase. It was a success from the start, and chases serious and comic, with water scenes and peo-ple falling down stairs thrown in for good measure, flooded the market. Then came the criminal series which now has much vogue. These pictures, according to W. A. Pinkerton, the great detective, in a recent interview, were more pernicious than the much-exploit ed dime novel. From first to last the sympathies of the audience are with with the desperate criminal who is making a daring escape-at least that is the irre-sistable conclusion drawn from the vociferous applause which greets their nightly presentation. Every detail is depicted with a faithfulness that leaves a lasting impression. It is so real that it must have happened.

#### HOW IT HAPPENED.

It happened all right, but not quite as depicted. There is the convict pac-ing his cell, thinking of wife and home. rie frantically shakes the bars (strips of lath) while next to him in an adjacent cell walts another convict to pounce on the jailer when he makes his rounds. They could both escape with the greatest case because right in front of them is an open hall contain-ing the camera and the employer and one or two friends of the convict who look as though they were actors out of a job—which may be the truth. Suddenly the "jatier" leaves the group, works his way into the canvas corridor, nters one of the frail cells to see that all is well, and gets a blow on th lead with a club stuffed with rags. He then staggers and does one of those slow twisting falls well down in front and drops prone artistically before the camera. Then the convict secures the keys and unlocks his pal's cell, and they both race down the corridor. After some more business the machine is shut off and packed up while everybody

ex-circus performers, to dress up as policemen and women. These form the omedy effect if they are good at rolling down grassy banks, splashing through ditches and getting hung up on splashing fences in transit, the picture will be a great success—more so if the officers of the law are made to appear as ridiculous as possible. This is enough to point out the man-

some time.

ner in which pictures are made for the kinodrome.

#### THE TRAIN ROBBERY.

The same story holds good regarding "The Great Train Robbery," "The Train Wreckers" and other motion pictures exhibited here recently. In each case a special train was chartered on a branch line and all of the performers were drilled for days before the pic tures were taken, even down to the train crews. In each case the dummy was substituted at the critical momentand the machine and train stoppe while the change was being made while the change was being made. Those who witnessed the "The Train Wreckers" will recollect the scene where the fireman on the cowcatcher rescued the prone figure of the stricken girl laid across the track. They will remember that at the critical moment the neutre "fummed". picture "jumped. Every time-or to be more correct

nearly every time-a motion pictur gives a jerk it marks the parting of th ways between the real thing and th fake. Some are so artistically pieced together, however, that it is hard for anyone to detect the change unless h is an expert.

#### AND MINE EXPLOSION.

Take the "Great Mine Explosion, which made such a realistic sensation at the Orpheum last week. It was the same old story. This ploture was taken in Germany. Above the ground the scenes were the real thing with the exception of the interior of the miner's home. That was scenery. The houses, the mine entrance, the woman pushing the cars, the blinded horse one and all were bona fide pictures of German mining life. Below it was different. The mine was scenery pure and sim-ple. The long rows of ceal diggers shoveling nut coal along the gallery was a fake because coal miners work "rooms" and not in gangs along thoroughfare under ground which is only wide enough for the cars to pass along the tracks, furthermore is a miner got out only nut coal and slack he would starve to death. "The explosion was a good fake,

and the water scene, taken in a swim-ming tank with proper scenic effects and lights, was excellent but the dummy falling down was amateurish cause there was such a palpable jerk when the real "drowning" man was substituted.

#### NOT ALL FAKES.

Once in a while the picture artist catches something that is not a fake and is entirely unrehearsed—the fail-ing horses and jockeys in "The Great French Steeplechase," for instance. I costs a mint of money to get up a novel motion pleture, but all the money ever spent in this direction could not bribe a bunch of jockeys to come to-gether in such fashion immediately in front of the camera, neither could a good fat check prevail upon the mo-tion picture operator to stay at his post amid the struggling horses at his eet and record the incident to the bit-

602 Templeton. Cello Pupil of Anton Hekking and Jacques Van Lier, Berlin, Soloist at Nuremberg and New York Conventions, Instructor of Cello, Guitar, Mandelin and Banje. It speaks well for the work of the actors. actors, the untiring efforts of the "stage manager" and all the rest of

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