

Hugon.

of Deborah, to Eleanor Robson's Au-drey. James E. Wilson plays Marma-

duke and Frederick Perry plays Jean

Charles Dalton, who was here twice with "The Sign of the Cross," has been

engaged by Wagenhals and Kemper as

leading man with Blanche Walsh in "The Daughter of Hamilton." Mr. Dal-

ton will appear as Matha, a barbarian warrior. Rehearsals of the play have begun, and it will shortly be produced

enormously successful run in England,

and the company, which Charles Froh-

man has engaged to support him, is

composed of American and English ar-

tists. Mr. Gillette's tour this year is

to be a very short one, but embraces a

"Friends," that charming comedy-

drama by Edwin Milton Royle, has been

partly rewritten by the author, and

will again be presented this season by the "Royles" as they are called-Ed-win Milton Royle, Selena Fetter Royle

strong dramatic, situations. Nothing in it is unreal; it is natural and true

to life. Its revival will be welcomed by the public. Manager Ben, Stern has

Charles Klein, who wrote the book of "Mr. Pickwick," in which Mr. De Wolf

Hopper is starring, is in receipt of box office statements calculated to make

him feel that he can embark on a tour of the world with his family without

impoverishing himself. Nevertheless he refers modestly to his own accom-

plishments, and says that to his broth-

er Emanuel, who composed the music.

lyrics, belongs the credit-not forget-ting Mr. De Wolf Hopper, who is the

star of the piece. Really, Mr. Klein is

Miss Nance O'Neil and McKee Ran-

kin have determined to leave England forever and to east their fortunes

ipon the kindlier shores of the United

States. Both had looked for a tri-umph in London, only to be bitterly

disappointed when the English public refused to receive them with open

arms. Their fallure is regarded along Broadway as very strange, for few

Barrymore's Salary.

New York, Oct. 25.-Last week was

a time of dramatic disappointments. In

all our theaters, and there are 40 odd of

them, the only new production was an

absurd melo-drama named "In the

Midst of Life," at the Murray Hill, a

popular price house on the east side.

Some social, if not dramatic interest

attended the premier of this work

through the fact that its author is Hol-

brook Curtis, a fashionable throat doc-

tor who derives an income supposed to

be near \$50,000 a year by spraying the

larynxes of opera and concert singers.

In spite of his wealth Dr. Curtis finds

that there is no royal road to wit. As

plays go his play is a pretty poor sort

of a play. It may have cost our larynx

man \$10,000 to gratify his vanity in this

matter, for in such undertakings the

author is the "angel" who is compelled to pay for the scenery, the actors' wages, the rent of the theater, the ad-

vertising, printing and all incidental

expenses. Being called upon for a speech, Dr. Curtis said apologetically

that as it was his first, it would be his last offense, and that he would never

do it again. After which he fled to the

Metropolitan Opera House to recover

the money he had invested in the play

by doctoring the throats of Mascagni's

Apart from this woe there was another. For several weeks Mrs. Patrick

Campbell has been promising a produc-tion "The Joy of Living." The date was finally set for Thursday of last week, but unexpected trouble arose in the company and it was stated that ow-

ing to the great demand for seats to see "Mrs. Tanqueray" Sudermann's drama

was postponed. Meanwhile, her leading

man, John Blair, announced his inten

tion of resigning from the company.
"Mrs. Pat," said he, "is an impossible person. I can not get along with her at all. Our relations have been strained

ever since I joined the company. She has a genius for saying disagreeable

heard by the audience, but which are calculated to make the leading man wish he had never been born. During

my best scenes, without apparently moving her lips, she would hiss the

cruelest, meanest remarks to me until I was so disconcerted that I could not

do justice to my part." This unkind conduct happened during the run of "Aunt Jeannie," in which the long con-tinued and passionate kissing of Mrs.

Campbell and Mr. Blair became a nine days' wonder. No make-believe salute either, for this chronicler, leveling his opera glass at their lips, found that they were glued together for 40 seconds in the flow old fashioned and original

in the fine old fashioned and original

in the fine old fashioned and original style of bussing. It was at this period that Mrs. Campbell criticized sotto voce, the acting of her hero, and she must have hissed down Mr. Blair's throat, like a steam pipe leaking in his midst, so to speak. It was noticed that Mr. Blair emerged from this osculatory encounter very red in the face, but that was set down by the critics to the en-

was set down by the critics to the en-thusiasm of love and he received great credit for naturalness of acting. Now it appears by his frate confession that during the salute which made him fa-

kissing, and that she blew him up like a toy balloon while her lips were pressed together. One by one the ro-mantic illusions of the drama fade. While they were playing lovers at Wal-

lack's theater one night Annie Robe suddenly broke away from the tender embrace of Kyrle Bellew and fled from the stage. Amazed at her conduct, which was not set down in the author's directions, this water hundred behind

which was not set down in the author's directions, this writer hurried behind the scenes. The golden beauty was weeping in her dressing room. "That creature in the semblance of a man,"

Mrs. Pat was hissing as well as

under her breath which are not

Special Correspondence of the Deseret News.

Hillary Bell's Letter.

A Week of Disappointments-Mrs. Campbell and Her

mountain and a second a second and a second

Leading Man Fall Out - Mascagni's Success-Ethel

and Grant Stewart, who wrote

tour Nov. 14 in West Superior, Wis.

and a specially selected company.

play is full of human interest

arranged to start Mr. and Mrs.

trip through to the Pacific coast.

They must be doing some heavy add. mg to their reserves at the theatre these days, Stoddart, Warde and James and the Terrible Turk were all big dividend producers, and though the two tragedians were an enormous disappointment to their friends, their engagement will long be remembered as one of the great red letter events in the history of the boxoffice. The advance demand was so great that even the closing performance was attended by a house well up towards the thous-William Cillette opens his fourth season of "Sherlock Holmes" in Spring-field, Mass., on Oct. 1. This will be his first appearance in America after the and dollar point. Had the second night's attendance depended on the verdict of the first, "The Tempest"very much of a teapot affair, by the way,-would have gone off before empty benches. As for the opening house, it was simply a wonder. Had the same scale of prices been in vogue, it is probable that the receipts of the famous occasion when Booth and Barrett played Julius Caesar, would have been equalled if not surpassed.

It is evident that Warde and James' managers already see the handwriting on the wall, since they anounce an early return of the two actors in productions of "Othello" and "Francesca da Rimina," the latter, with James in his old part of the jester, which he gave here with Barrett years agoshould prove an immense attraction.

The theater was only fairly well filled last night when the Beaty Bros. gave their entertainment, devoted to moving pictures and phonograph numbers. The attendance would have been greatly increased had the advertising end of the self. The exhibition was greeted with a great deal of applause, especially the views showing the charge at San Juan hill, the assassination of President Mc-Kinley and the execution of his murder-

. . . Jones & Hammer's house announces another full week beginning Monday. The offering for the first half of the reek, with a Wednesday matinee, is "A Thoroughbred Tramp," one of the best known of the series of tramp plays now on the road. On Thursday, Friday and Saturday, with a Saturday matinee, Miss Elsa Ryan, one of the bright soubrette stars, presents the melodrama of "Nevada." With two such widely varying bills the management counts on another week of prosperous busi-

Theater patrons will have a chance to recover their breath next week and to get ready for a new start. The house will only be open two nights, on Thursday an Friday, when the sparkling burlesque, "The Belle of New York," pays us a visit. As everyone knows, this is a New York Casino attraction. and the management promise that it will be up to the standard of the attractions sent out on the road by that house. The players who lead the company are Miss Floy Redledge, James Harry A. Truax, Darling, Ned Nye, Marie Della Rosa and others.

Matters reached a climax between Harry Corson Clarke and the proprietors of "Hello Bill" in San Francisco last week. A line from Mr. Clarke, dated Sunday, says he has quit the "grafters" and that he is out the neat little sum of \$700 cash which his lawyers will try to get back for him. Judging by the press reports his ab-sence will be keenly felt by his managers. The Examiner says of the pro-

duction in San Francisco: "No Clarke, no ring-up on the curtain," said Selby Oppenheimer, proprieter of the theater. So Goodhue and Kellogs, managers of the "Hello," Bill" outfit, pocketed their pride, along with a good percentage of a big night's receipts and called off the stranger that en engaged to out-Corson Clarke

Our only objection to Clarke," explained his managers, "is that he doesn't make good in proportion to the salary and percentage we have been giving him. We have nothing against giving him. We have nothing an him personally and would as soo anybody else kick him down a flight of stairs as do it ourselves."
"I ask you," said Clarke, "in justice

to me not to look upon this company I'm only too eager to withdraw from it. I tendered my notice to take effect October 11th. I'd have quit sooner only Oppenheimer The managers are all right for their own kind of a show, but they don't understand comedians of my class; and they have attempted to rob me. I shall have to air the matter in the courts of dear old 'Frisco." Mr. Clarke adds that he has been en-

gaged by Harrington Reynolds who re ly married Blanche Douglas, and that he will be seen with the company in the new Republic theater which is o open in San Francisco the latter part of November.

The report that Georgia Cayvan had been removed from the institution at Fortham, where she has been confined for the past several years, has again en denied by the friends of the forthrows this sad picture in that institution: "As an old friend of Georgia Cayvan, and one who, at the request of her fam-

lly, occasionally sees her at the sani-tarium where she is living. I desire to give her admirers and friends many of whom have never met her personally-a few facts as to her condition. reports are so frequently false statements find their e papers.

Ayvan has not left the sant-Flushing, where she prob-remain as long as she lives. n very Ill for years, and as gradually grown weaker est of her body. The last her she knew me perfectly, it my family, spoke of the to charities and the fine life a living in my neighborhood, d immensely the flowers I her. Then again she would confuse them, and

spoke of being well soon. is allowed to see no one, my the only one she received in months. She is by no menus blind; her handsome eyes looked at me with their old affection, and her voice was the same old voice, though weaker, when she asked me at parting to come again, Tears ago the curtain fell on Georgia Cayvan, and nothing remains now but a very ill woman, who does not suffer, but who lives quietly in her bed waiting for the last 'call,' which may not come for months. L. K. B.
"New York, September, 1903."

THEATER GOSSIP.

The Chicago papers are loud in their braise of Richard Mansfield's produc-tion of Julius Caesar, and of his own delineation of Brutus.

Ada Dwyer's name appears in the

of the theatrical folk had any doubt that they would be a complete success on the other side. Their representative is busily engaged at present in endeavoring to obtain a Broadway house for a run soon after the holi-days. Nothing has yet been determined as to repertoire, and it is un-derstood that nothing wil be until after their arrival in this country. MUSIC NOTES.

Arthur Shepherd is working like s trooper for the success of the Symphony Orchestra. He reports much enthusiasm among the musicians ev-erywhere, and the first concert will no doubt be a surprise to the music lov-

Prof. McClellan stole off quietly to Denver the other day. Well grounded rumor has it that he was induced to make the trip by a Denver newspaper-man, who has written the libretto of an opera which he desires the Tabernacle organist to put to music.

Since Mascagni was relieved of control of the Rossini Lyceum at Pesaro because the directors objected to his tour of America, the composer of 'Cavalleria Rusticana," "Zanetto," "Rat-cliff" and "Iris" has been offered the headship of several others of the fore-most music schools in Italy, but he has accepted none, as he will apply to the courts for vindication at Pesaro through reinstatement

Contrary to the usual custom of mic opera companies, the Bostonians this season carry no understudies of their principals in the chorus. They have at the least eight "alternates," spect to the principal of each role. They have two tenors, two bassos, two baritones, two contraltos; in fact every character has a double cast, so that there can be no disappointment in case

C. H. Hyde, formerly of the "News," who is now filling a mission in Cin-cinnati, writes to the music editor an account of a very pleasant call he and four other Utahns made on Miss Sallie sher, who is playing in that city. Hyde says the young lady greeted them with the most genuine pleasure and at night they all went to hear her sing in the opera of "The Chaperones." He speaks enthusiastically of her work and encloses a clipping from the Cincinnati Times Star which praises her singing very highly.

In "Miss Simplicity," the new oper atic comedy, in which he is appearing this year, and which he will present here during the winter, Frank Daniels has a part that is widely different from any of the roles in which he has here tofore been seen. As Blossoms, he is a former trolley car conductor, who has become the valet of a young English nobleman, Lord Montfort, Montfort falls heir to a microscopic kingdom on the continent. On his way to his own coronation, he falls in love with a pret-ty peasant girl and makes up his mind that he prefers the girl to the king-dom. He chooses Blossoms as the most likely substitute for king. Those who have seen Daniels in this new piece say that he gets more different kinds of fun out of the combination of trolley car slang and kingly dignity than he ever has with any of his former roles.

she cried, "used language to me that no gentleman would apply to a lady. My best scene, too!" and she promptly went

into a fit of hysterics. Smelling salts

and the stage manager's threat of an

understudy brought her around presently, and Miss Robe returned to the

stage in the next to embrace Kyrle Bel-

to whisper her undying scorn for him

John Drew and Ada Rehan, whos

love scenes remained the wonder and delight of Daly's, very frequently were

not on speaking terms for months at a time. While they were in each other's embrace at the Empire theater, Jessie Millward and William Faversham were

deadly enemies. Mme. Calve and Jean de Reszke dislike each other intensely

and one night, while he was singing Don Jose to her Carmen, the malicious

Frenchwoman, in affectionately fondling him, lifted his wig from his head dis-

closing the bald poll of the popular tenor to his admirers. In memory of

all these matters it would seem that John Blair was lucky. Mrs. Pat

hissed down his aesophagus where her contempt for his acting could not be

seen by the general observer. Maybe he was mistaken, anyway. Perhaps

Mrs. Pat, who is an osculatory artist, was trying a new sort of searching

buss; and finding Mr. Blair an inani

mate actor, was blowing life into him

after the classic fashion of Prometheus. It is an ill chap that objects to this

sort of a kiss from so handsome a wo-man, for Mrs. Pat's lips would tempt

St. Simon Stylites himself. Few of us can act so well as John Blair, but most

honest citizens would like to be his osculatory understudy.

The most interesting event of the entertainment season in New York has happened. Pietro Mascagni is here. His season at the Metropolitan was successfully started. The personality, genius and magnetism of the most cele-

brated of living composers have im-pressed themselves favorably on our

critics and audiences. After thinking about America for ten years, the au-

thor of "Cavalleria Rusticana" at last

overcame his fears of an ocean voyage

and journeyed to find new friends across the sea. He has done well so-

cially, artistically and financially. Most of our fashionable folk are still out of

town, else they would have lionized him. As it is, he has been taken up

enthusiastically by our musical and literary people. Even the Wagnereans.

who, have resented the extraordinar popularity of his opera, are softened by

the Italian's modest, unpretentious an wholly agreeable manner. Mascagn

wholly agreeable manner. Mascagn has disarmed his enemies and increased

the affection of his admirers. He is

manly young fellow, plentiful in good humor, handsome to look at, an inde-fatigable worker, nor discouraged by circumstances that appail any other

conductor, and a thorough musician. His opening performance was a triumph

in every way. He whipped into shape an orchestra hastily gotten together

and alarming in its possibilities of dis-cerd; he invested the well worn story

and song of Santuzza with new interest; he drew \$12,000 into the box-office

on his first night, and caused such demand for seats at subsequent per

formances that the management has arranged for three more evenings

Mascagni's fears are dispelled. If his

American tour ends as prosperously as it has begun, he will enrich his man-agers and carry home \$100,000 with the

plasant thought that it was well earned

Mascagni is 38 years of age. He be-came famous 12 years ago, at the age of

six and twenty. Before "Cavalleria Rusticana" his income was derived

some more, and at the same time

wealth in his Italian village, and he got married on it with confidence. Chilsdren came, five of them, and he found It hard work to make ends meet. He was a baker's son, but he could not bake bread without flour, and as drowning men catch at a straw, he caught at the proposition of Sonzogno, the Milan music publisher, who offered a prize of one thousand lire (\$200) for the best one-act opera to be submitted at a certain date. Between the intervals of teaching Mascagni busied himself with composition. Finally "Caval-leria" was finished and sent to Milan. It was a long day before the scores were judged, and meanwhile the music teacher struggled as best he could to fill seven mouths with ten lire a day When the prize finally was awarded to him, Mascagni was too poor to buy a railroad ticket and he trudged afoot the long journey between Cerignola and Milan. Arrived at the publishing house he had to identify himself as the author of "Cavalleria" by singing the

aria "Regina Coeli" out of his work. Since that day he has remained the fa-

Ethel Barrymore seems to have gained

a better start in life than any other

vorite son of fame and fortune.

the age of three and twenty she is favor, the public unanimous in her ap-plause. When she made her debut as leader of the drama, Miss Barry-nore found in "Captain Jinks," a Clyde Fitch comedy which not only fitted her talents exactly, but suited the taste of the general theatre-goer. Her first salary as a star was \$125 a week, but that emolument was subsequently increased to \$150 a week, and this season she earns \$200. Everybody approves Ethel Barrymore and many men of wealth and social position carry this favor so far that they will not be happy until they marry her. Honorable intentions, 00, for the breath of scandal never has blown on our young player, has had a remarkable number of matrimonial proposals in this country and in England. She might be a peeress and sit on the wool-sack. Without wandering from her own fireside, so to speak she might be an American might speak, she might be an American millionairess, with a cottage at Newport and a box at the opera. Socially she occupies a position which has been held by no other native actress. Her uncle, John Drew, who is Beau Brummel in our fashionable circles, virtually adopt ed Ethel after the death of her mother introduced her to his friends in high society, where she found immediate prosperity. Socially, Ethel is a heavy swell, and from the eminence of the opera boxes and Fifth avenue, she can look down on her less fa-vored sisters at the theatre. vored sisters at the theatre. One of her brothers, Lionel, is an actor, the other, John, is an iliustrator, both possess unusual talent and each earns a good income. Therefore, Ethel has an income of \$10.000 a year to spend on herself. She is, probably, the most beautiful woman on the stage and the most stylish. Her mother Georgia Drew, had no good looks, but she possessed marvelous taste, and that she transmitted to her daughter. Her father, Maurice Barrymore, had no taste, but he possessed physical heauty, and that he gave to his daughter. Thus inheriting the virtues without the de-merits of her parents. Ethel is one of he most engaging of actresses and the prettiest. She is of more than medium height, with a small head, nut-brown hair, a low, broad forehead, the Drew modified into refinement, intelligent eyes, a mobile, sensitive mouth, a long neck, a slender form, big-boned in the limbs, and with a peculiar loping same in walk, which she inherits from her another.

mother. Her voice is soft and low, in-capable of great dramatic expression, but admirably suited to comedy and the lighter strains of emotion. The youngest of stars, the most magnetic the best dressed, the one actress whom critics never find fault with, whom au-diences invariably praise-at three and twenty with \$10,000 a year, Ethel Barry number of the to the favorites. Y her present happiness is merely as

The first is years of her life had little sunshine. Maurice Barrymore and Georgie Drew were rival wits. Their Maurice Barrymore and conversation was as brilliant as one of Oscar Wilde's plays. They were an interesting but impracticable couple both Bohemian, now rich, now poor, a one time playing in distant parts of the country, at another disengaged and at home, getting acquainted after a sea son of separation. Maurice tearing hi hair over the writing of a play, Georgia dressing like a daily hint from Paris It was like a page out of Dickens, bu although interesting it was an ill kin dergarten for children. Finally Georgia died and Maurice went mad: There are those who write scornfully about John Drew, but he is a fine fellow. His stster's children were his inheritance He educated and placed them in prosperity. He took Ethel and Lionel int art. John Barrymore, having no dra matic talent, was educated in drawing The shadow of early sorrow is found in the boys. John's drawings for the mag azines are gruesome and modeled after Dore. Lionel's performances are tragi-and emotional. Ethel inherits the unquenchable humor of her mother, wh could make epigrams with a breaking heart. The Barrymore boys are tal-ented but gloomy; the Barrymore girl is high spirited and vivacious.

One night this chronicler met Maurice in Broadway and asked him to go to the opera. It was a "Die Goettor-daeminerung" performance and the acter, then becoming noticeably flighty, expressed his contempt for Wagner's mysic so vehemently that in order to roothe his guest the writer carried the actor quietly out of the Metropolitan. "I say, old fellow," said Barrymore "now that you have made me listen to that rubbish, you'll have to do me a favor. I have two kids playing at different theaters tonight. I never saw em trying to act, and I don't want to k seats at the box offices. But I want see what Ethel and Lionel can do ne is with her uncle, John; the other with Herne." So we went first to the Republic, where the boy was playing "Sag Harbor," afterwards to the pire, Maurice Barrymore studies Empire, the efforts of his progeny with careful attention and inexplicable silence. The theater over, we sat at supper. Barry-more's face was turned to the wall. He wiped his eyes. "Don't mind me, be said, choking down his emotion "You know I had never seen those kids on the stage, and damme I'm proud of 'em." A short time after-wards he was taken to the lunatic asytern, where he is now waiting for the coming of the night. In the earlier stages of his insanity Barrymore used to rage at his brother-in-law. But Job rew was his best friend after What would have become of "the kids without the financial and friendly sistance of their prosperous relative is difficult to fancy. Mr. Drew accepted the responsibility of caring for his sis-ter's children on her death. That this seif-imposed guardianship was well carried out is shown in the present for-tune of his niece and nephews. Ethe tune of his niece and nephews. Ethe' fame in one field of art and John in

AN UNLUCKY ANTHEM.

The rural choir in one of the up-country villages, which has become somewhat of a summer resort, had been a success for many years. But this season, in order to impress the "city folks," was determined to introduce some improvements. The older members of the congregation opposed this, but the young people won a partial victory, and should be sung in up-to-date fashion. All would have gone well had not the choice of the hymn been unfortunate In this particular hymn the line occurs:

"And bow before Thy throne." According to what the conservative members called in disgust "new-fangled notions," the tenor and soprano were to hold the notes on this line until the rest of the choir came in on the alto and bass. The result was that the line was sung in this rather startling man-

'And bow-wow-wow-wow-wow-WOW-WOW-WOW-WOW, And bow-wow-wow before Thy throne," | London Sketch.

Somehow the eect on the congregation did not seem edifying. The choir has gone back to the old-fashioned method of singing.—New York Tribune.

WHEN PATTI PLAYED SUBSTITUTE

Last winter Mme, Patti was staying for a few days in an isolated village at the extreme end of Yorkshire. To kill the monotony of the place the prima donna went one night to a concert given in aid of a certain village institution. Not half of the perform-

ers turned up. Appreciating the difficulty, Mme, Patti-incognita, of course- offered to oblige the audience with a song or two. Then she sang, in her own glorious way, three of her sweetest ballads.

At the close the chairman approached her and, in solemn tones, thanked her. "Well, miss." he said, "you've done uncommon well. And although 'Arry 'Ock the juggler, who thinks nowt of takin' needles, couldn't turn up, yet you've pleased us very considerable, miss."-

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