# DESERET EVENING NEWS: SATURDAY, AUGUST 17, 1901.



the time it leaves the hands of author to the time it is presented the public

pu question, propounded to Mr. Miller, between the acts of up of the Guards" the other night, get a weary sort of smile from the stractor. "You might better ask," whether an author would mire the offspring of his brain as med it out, when he first beheld on the stage." gourse," added Mr. Miller, "there

aceptions, but in the generality of st a play, as soon as rehearsals bes son it, is subjected to various sees of alteration. Some acts are ive short, others too long; some st to much dialogue, and need trima down. Others have not enough. is scenes may need strengthening; is may need cutting out altogether. setuations as the curtain falls may stracing up, and there is no end the changes that may have to be s before a stage manager feels he ndy to go before the public with aproduction.

then then the process of changing st come to an end. The most exmared author, the best actor, and kenest stage manager in the red can not tell from rehearsals how a piece is going to impress udence. It needs the actuality of ag born, before a play can be thorby tested. For that reason many sugers prefer to bring out new m in small cities and give them a sis fun or more, before venturing » New York."

Miller commented interestingly on "Any of the Guards," which has when running several weeks, yet of whose future his mind is by no ans made up. He has made a great mer of changes in it since he rea but he is not satisfied with it yet. of night it is played, when he is a upon the stage, he sits in the grearefully watching the effect upthe audience of the scenes, situamand speeches, and his experienced resables him to detect the lame spots de play as unerringly as the physim sitting by the bedside of a paist detects a change in the beat of ususe. In this attitude he is like physician in fact, with his hand upthe pulse of the public, trying to dehow its medicine-in the shape the play-is agreeing with it. & Miller said the response from spalse of our public did not differ rativ from that given by audiences where. Our opinion, and it seemed te his own, was that "D'Arcy of the ands" halts between being pure high msly and military melodrama, and hown idea was that it should be inged into comedy. Its story is rathright waisted, pretty as it is, and seene relied on for the big climax. hist the end of the third act, where a damsel shoots her lover, comes to near to falling flat. It certainly is not arouse the applause that pets the end of the second act, a ht comedy situation, caused by the activiting joy of the hero on learning at the picture Pamela has been chersing in her bosom is only that of hes wher, It was Mr. Miller's acting ha by the way, more than the situing that brought the curtain calls. be the failure of the third act climax unied the actor. "I notice it nearly "sywhere," he said; "the audience bet i respond to it, and it will have ble changed." In it can be changed, without during the entire fourth act, which I linged directly upon the shooting male, it would be hard to say. The the audience to enthuse is indices due to the fact that it is field to see the dainty colonial ansel pick up the old fashioned horse Fal almost the length of her arm, al shoot down the English officer who firmpts to bar her way. If the offi-If were the villain of the play, it with he different, but the audience Fight in endeavoring to prevent her aving the room, he is prompted by as ist a sense of duty as that which states her, and when he is shot, there saturally no feeling of rejoleing. Mr. ther's own idea is that it might be referable to have the old darkey en-" perceive the situation, and fire the But to clear the way of his misiress. at it is doubtful whether this would use any greater interest in the omax, and it would entail the necessi-Vot almost recreating the fourth act. Mr. Miller is to meet Mr. Shipmanthe has done very good work in "Arey," considering that it is his as attempt-at the conclusion of the ener run, and they will devote a here part of the summer to determinwhether the play can be strengthbel sufficiently to justify Mr. Miller in alleg it his "piece de resistance" for coming season. If they succeed, we tal soon hear of its being boomed for spelltan production; if not, it will terely be another case of a first effort bat "died a bornin." only another of as thousands upon thousands of Traks that strew the theatrical sea

as play undergo many changes | also make their first appearance togealso make their first appearance toge-ther in a Spohr duet. Another event will be the first public appearance here of Prof. Heffley, a pianist whom sev-eral of our own pianists say stands at the head of his profession in this situ. He has only heap in Sait Lake city. He has only been in Salt Lake for a few months and there is general

Louise Glosser Hale, the wife of Wal-ter Hale, who will play Col. Jack Brereton in support of Mary Manner-ing in "Janice Meredith." the com-ing season, will be the "Sukey." the negro servant of the cast. Mrs. Hale is the author of a very interesting ar-ticle in the August "Bookman" on "Historic Englishmen on the American Stage." illustrated with photographs of Stage," illustrated with photographs of Mansfield as Beau Brummel, Goodwin and Dixey as Garrick, Robson as Oliver Goldsmith, Sothern as Sheridan, and original sketches of the homes of these "historic Englishmen" in London, drawn by Mr. Hale,

www.www.www.www.www.www.www.www.

well, is to make her first appearance in this city, at the head of the company. Miss Margaret Anglin, Miss Ethel Hornick and Miss Margaret Dale were received this morning from the publish-ers states that the books will be for-warded at once and Messrs. Goddard and McCtellan will call a rehearsal for fairly loaded down with floral tributes on the opening night of the Empire Theater Stock company in Henry Ar-thur Jones' great play, "Mrs. Dane's Defence," at the Columbia theater, San Francisco Merce Stock next Friday evening. Francisco, Monday, August 5. In ac-cordance with the rules of Mr. Charles Frohman, the flowers were not passed across the foot lights.

Messrs, Goddard, Pyper and McClel-lan and Misses Clark and Fe Fin re-turned yesterday from a visit to Sco-field and Castle Gate, where they went by special invitation to render their double operatic bill, "The Rose of Au-vergne" and the second act from "Martha." They had a fair audience at Castle Gate Thursday and an immense turnout at Scotledd, Friday evening. Leni turns with the star and audience

gin rehearsals on their new opera, "The Wedding Day," but owing to the failure of the books to arrive, the meet-ing had to be postponed. A telegram fying success.

> Eddle Foy has good cause to rejoice these days, says an exchange. Al-though Francis Wilson is, accord-ing to the management, the ing to the management, the lithographs and the program, the bright particular joysome feature of "The Strollers," it is Foy who gets the major portion of the laughs each performance. His work is capital and his associates are correspondingly envious. But Foy doesn't mind. He doesn't belong to the tradeat Order of Swelled Hards and Ancient Order of Swelled Heads, and he skillfully manages to keep on excel-

these, Miss Lucy Gates, of Provo City,

rang, with orchestra, the "Arla" from Faust, Making a rough guess, I should say that probably three or four hundrea

students, representing nearly every civilized nationality, anneared in their nice clothes, and showed us how they

had been taught to play, to sing and to

The programs offered nearly every-

thing in the playing repertaire for plano and for violin, while for the voice the choice was less cosmopolitan. The Ger-

mans are partial to the songs of Schu-bert, Schumann and Franz. In com-

position there were attempts at plane pleces, violin concertos, string quartets,

The playing was brilliant indeed, the

plano concerto or two, besides any number of Bach and Beethoven pleces

# Squire Coop's Berlin Letter

compose.

and choral fugues.

### pecial Correspondence.

Berlin, Germany, July 25, 1901 .- There s actually no more music stirring in Berlin, Germany; at present, than there is in Hooper, Utah; think of it!

This musical Goliath is stretched out on its back asleep; its members extend into the shades of the Hartz mountains, to Switzerland, the Valley of the Rhine, and up into the north country, where there is a sea coast. About the only thing a tourist would now discover in this musical antbed, would be the sign "Geschlossen" (closed) hung over the entrance of every music temple in the entrance of every music temple in this city. The Royal Opera is silent. The Philharmonic Orchestra is away, doing menial duty in Holland. The Sing Academie, the Bechstein and Beethoven halls are closed, and the locks turned. The conservatories are hushed, the plano lids turned down and the fiddles shoved under the bed. Everybedy in Berlin, but about two million (not in the ranks) have given the muse one farewell pressure and with an "auf wiederschen," and a sigh, decamped for the woods, or the waters, with an "auf wiederschen," and a sigh, decamped for the woods, or the waters, there to get back their nerves. The only thing of a musical nature remaining at present are the four of five hun-dred military bands—good, bad, and indifferent, which play in the parks of

- Interior

### 

### 

### A UTAH BOY'S WORK.





OLD SALT LAKERS.

11

### 

### ENOCH REESE.

This is the picture of one of the best known among the Utah pioneers, though not a perfect one, having been taken from a very old photograph. Old timers, however, will readily recognize the face of Enoch Reese. Mr. Reese was not only one of the ploneer merchanis of Ulah, but he was one of the first business men in the West. He was among the number of Utah people who settled in what is now Carson City, Nevada, and together with his brother, Col. John Reese, he built the first saw mill and grist mill in that valley. Carson county was then a part of Utah, and Enoch Reese represented it in the Utah Legislature in 1855. He was born in Whitestown, Oneida county, New York, May 25, 1813, He embraced the Gospel at Buffalo, New York, in 1842, and presided over a branch of the Church in that city about one year. Emigrating to Nauvoo, he passed through all the troubles and persecutions of the people in that city. He arrived in the Salt Lake valley in 1849, and at once engaged in the mercantile business, continuing until the time of his death. His oil and lamp store on west First South street. is among the well remembered old land marks. He filled a mission to Europe, going with the memorable hand cart company of missionaries from Salt Lake to the Missouri river. For a number of years he was a member of both the territorial legislature and the City Council of this city, While he possessed some peculiarities of manner, his business integrity and character were of the highest standard. He died in this gity on July 20, 1876.

### 

great guiding hand has in store. By this | stranger took the head of the column comparison I do not mean to infer that | on foot and showed the men how to comparison I do not mean to infer that Berlin is totally void of good things, yocally speaking; I am not disrespectmarch While this was going on, Col. Turney ful or forgetful of the exceptions that

asked his adjutant who the stranger was, and when the reply came, "Stone-wall Jackson," you could have bought the colonel for a nickel. He was or foot, the very head man,

I admit, cheefully, that there are good vocal teachers in Berlin, and also good singers, but a real good voice will sing well without any teaching, and a talent will shine brightly in a hovel, just as "some good could come out of Nazareth.

exist everywhere.

In respect to the compositions, which

such proximity to the enemy that the battle was on in half an hour, and yet teaching the soldiers how to march. By this night movement he flanked the enemy and the Tennessee regiment struck from the rear just as the main command struck in front, making a complete rout for the enemy .- Memphis Conimercial-Appeal.

ARTHUR SHEPHERD.

Mr. Shepherd's early departure for Boston, where he will not only resume study, but regularly enter the musical profession as performer and composer, will leave a big gap in Salt Lake's music circles. One of the foremost of our artists the other day aptly described Mr. Shepherd's local standing by saying: "The rest of us are only musicians; this young man is a genius." Mr. Shepherd, though he has been a successful teacher here several years, and has written a number of notable compositions which his modesty has kept "hidden under a bushel," is only 21 years of age. He was born in Paris, Idaho, and when only 4 or 5 years old showed such an aptitude for music by thrumming upon the organ, that his parents gave him the best musical instruction that could be obtained in their town, and at 13 years of age he was sent to the New England Conservatory of Music in Boston, where he remained five years, then returning and settling in Salt Lake. His success here has been of the most decided kind, and the good wishes of a host of friends will follow him into his new field.

. . . The Theater will next be opened on handay evening, when the Shepherd telimonial takes place. The event will is especially interesting, not only betame it is to mark the farewell of one Vou brightest musical figures, but bewass of the high character of the pro-The It will be seen from the sevand sumbers which follow, that two of Stepherd's own compositions are to bend for the first time, one being a

anippi sol the first time, one being a for a theme and variations for the base, to be played by Mr. Shopherd Mas, to be played by Mr. Shophenill Basi, Mesara, Weihe and Skelton will

# ······

regret to learn that he is also about to | leave us. The full program is as follows

Selection ...... Male Quartet Messrs, Pyper, Whitney, Patrick,

Spencer. Violin Duet ... Messrs. Weihe and Skelton. Baritone Solo .....Arthur Shepherd Mr. A. C. Lund,

Theme and Variations, Arthur Shepherd Played by the composer. Soprano Solo ... Miss Agathe Berkhoel Wineawski

Concerto .... Mr. Willard Weihe. a Cavaliera ... Joachim Raff

Prof. Eugene Heffley. . . .

For next week burlesque and specialties will hold the boards at the Salt Palace. Miss Kirwin and Mr. Mulvey agree that if the public want burlesque they shall have it, and as every week since burlesque was put on has been heavier in attendance than the week before, it seems that they do want it. "A Lawn Party" is the title of the first part and many new specialties are introduced. Some of the songs to sung are "Summer Girls," "Hur "Hurrah Boys," "Pensacola Pleanniny," "When Zacrias Leads the Band," "Sister "Serenade Love Song." and a Mary. cake walk.

Ed. Reader will give some new illustrated songs and the entertainment will close with a farce entitled "A Rehearin which Messrs. Kohnle, Carlisle and McGraw are the principal characters.

### THEATER GOSSIP.

Willfam H. Crane, It is expected, will devote all of the coming season to the dramatization of "David Harum," which has not been seen in many cities outside New York.

The play with which Mrs. Fiske will open her theatre in New York. The Manhattan, is "Miranda of the Bal-cony." The play will be first done in Ottawa on the evening of September 2nd.

Arthur Byron, the well known actor, is to go out starring under the man-agement of Wagenhalls and Kemper. Byron is the son of the original Oliver Dowd Byron, whose play "Across the Continent" was as familiar to old to old timers as "Monte Cristo" is today.

Logan Paul, an old time Salt Lake actor, who has been lost sight of in recent years, has been announced in New York as the author of a one-act play entitled "Lincoln's Clemency," founded on the life of the martyred President. Mr. Paul will play the title role. It will be remembered that he once ap-Mr. peared here in the same character.

A note from Mr. Ricaby, manager of West's Minstrels, says that the Associated Press report stating that Mr. West was suffering with a cancer and could not appear this season, is incor-rect. The well known minstrel has undergone an operation on his throat, but is now said to be well enough to open with his company.

Daniel Frohman's stock company from Daly's theatre, N. Y., formerly known as The Lyceum.Co., is to appear here on Sept. 13th and 14th, in "Lady Huntsworth's Experiment." Miss Hil-da Spong, one of New York's favorite leading women, and a stage beauty as



calls during the evening, eight of them following the great scene in the third act between Mr. Richman, as Sir Danlel Carteret, and Miss Anglin in the title role. Both received the limit high praise from the critics, and Miss Anglin, who plays a strong emotional role, was favorably compared with Bernhardt. The financial success of the engagement will undoubtedly be as pronounced as its artistic success and bids fair to be a record breaker for this season of the year in California. The company remains on the Pacific coast four weeks and will then come eastward.

### MUSIC NOTES.

Marie Jansen has decided to return to the stage. She will probably appear in "Evangeline."

Miss Agatha Berkhoel will sing "Like as the Heart Desireth" at St. Paul's church tomorrow morning.

Eugene Cowles states that after one more season of opera in this country, he will take advantage of some of the fine offers made him for oratorio work in London.

It is likely that when "Floradora" is done here this fat one of the leading male parts will be sustained by W. T. Carleton, once a grand opera baritone, and later head of the Carleton Opera He naturally has an elderly ompany. part to sustain.

Miss Hallam, of the Wilber Kirwin Opera company, who has been ill of typhoid fever for several weeks past, is out again, though she is recovering her strength slowly. She has been missed by the public, and there will be general pleasure to see her resume her place.

Mme. Nevada, says the Review, is coming to America with a concert com-pany, including Pablo, the young 'celloist, who was recently commanded to appear before King Edward, and who was the last artist to appear before Queen Victoria, going to Osborne and playing for her alone. The company will open in Boston November 15th.

The noted Welshman, Ap Madoc, will appear in this city next Friday even-ing at the Assembly Hall. He furnishes his whole entertainment and his many admirers do not need to be told that he is in himself a "whole show." His evening is made up of songs, addresses,

and recitations of various sorts, and the Welsh contingent of the city is doing all in its power to see that his visit

The above is a photograph of a piece of sculpture lately done by Earl Cummings in Paris, His relatives here have received several other photos of his work from his mother, Mrs. M. E. Cummings, in San Francisco, all evincing that the young student is making decided progress in his art. As most of his friends know, Earl Cummings is one of the proteges of Mrs. Senator Hearst. He has given up wood carving and now devotes himself to sculpture. He is a grandson of Bishop H. B. Clawson, of this city, who naturally follows his career with great pride.

### ան, որորական անտեսի անտեսի անտեսի անտեսի անտեսի որունան անտեսի անտեսի անտեսի անտեսի անտեսի անտեսի անտեսի անտես Հայ ուսունան անտեսի ա

a Sunday, but as these play a good deal of Sousa, we will let them toot their little toot and not complain. of fine teachers, who may be had for moderate prices of tuilion; such men as Conrad Ansorge, Anton Foerster, Er-BERLIN COMMENCEMENTS.

I may go back a month and mention a little about the Berlin conservatories, which occupied some of my attention during their final recitals and com-mencements in June, Usually, school commencements bore me. These human expositions or fairs, where the prize is offered to the one who has the most friends, or to the one who says the prettiest piece, or sings the prettiest song, hot weather in which they usually occur, are "something flerce and funny," or looks the prettlest,-taken with the as Billy Baxter might have put it; but there are good reasons, I suppose, for doing such things, so I guess I won't have them discontinued.

Musical commencements are even funnier than the regular school com-mencements, because if there is a real vain class of humanity, that is undeniably vain, it is the musical, and the strangest thing of it all is, that at the "commencement" their vanity is at the highest: later in life, when they have learned the lesson that the commonest thing in the world is humanity, and next to that, the possession of a mod-erate amount of aptitude for this or that, they are compelled to shrink up comewhat and assume consistent pro-portions. Now, if they would do this earlier in life, while the bones were yet portions, wieldy, it might not hurt so badly. I

speak from experience. In Berlin there are eight conserva-tories, which bestow signed papers, diplomas, certificates, etc. (whatever such things may be worth). The schools filled the month of June full to schools filled the month of sume full to the handle with their closing recitals. We had the opportunity of witnessing the results of this famed city's teach-ing right fresh from the source, as it

····· moderate prices of tuliion; such men as Conrad Ansorge, Anton Foerster, Er-nest Jedliczka, or Felix Dreschok may be had twice a week at the conversa-tory for from \$12 to \$15 a month, but, of course, you must not forget that a conservatory is a business which tries to keep its customers on its books as long as possible, and, therefore, the mill grinds slowly. I do not, by any means, recommend the conservatory, because it is cheap. The above professors have need to be proud of the fruits of their labors, however, for the general average of the playing of their pupils was wonderful. On the other hand, I saw nothing wonderful in the vocal exhibitions; we sing just as well at home, if not a little bit better, that is, those who do sing; there is a stiff, sluggish character to the German singing, that takes all the sing out of singing, that takes at the sing out of it to my ears. I do not think their vocal ideals are high. I have often heard singing applauded at the opera that you would at home consider positively bad. The Sembrich company sang to about as many empty seats as filled ones, while the comparatively inferior company at the Royal was always greet-

ed with a sold-out house. Is it a case of placing the German opera before the voice? The music of it is certainly grand enough to transfer the entire at-tention from the stage to the men in the pit. After hearing Wagner enough to appreciate his orchestration, Italian opera seems as threadbare as a spool of cotton; but this is another subject. To continue about singing:

### OUR OWN CHOIR

The Salt Lake Tabernacle choir,

In Eisteduiod trim, would be a very respectable body in Berlin, it would, indeed, be a pleasure to again be able to sit and hear them spin off Mendelssohn's "Praise the Lord," or the "Bustianen", here would be a sit

these pupils' recitals brought forward was inspired to note the following on the margin of my program:

> Everything of aught. Has been wrought, -And writ about.

So that naught, May be sought-Or writ, but rot.

(With apologies to Mr. Tod Goodwin).

It does really seem as though all the intervals of melody have been used up and also nearly all the combinations in harmony, and that nothing new can come, just as Shakespeare's long tongue lapped up all the broth, and left but the empty dish to his followers.

All in all the conservatory commencenients proved interesting and instruc-tive, and served to strengthen my opinion that for piano, orchestral instru-ments, and for a generalizing of music, one could not go wrong in coming to Berlin; while for voice culture, pure and simple-he might.

WAGNER FESTIVAL.

The principal topic of musical interest just at present is centered Wagner Festival at Bayreuth, I might say, the only topic; for as I said before, Orpheus has rung down the curtain of the "musical play." Cosima Wagne has, however, managed to keep awa from the summer retreats, a notable ensemble of conductors, singers and orchestral players for the presentation of "The Ring," "Tristan and Isolda," "Parsifal," and "The Flying Dutch-man" at the theater built by her husband and the king of Bavaria in Bayreuth. The performances are said to be in every detail, according to Wagner's liking, and as near perfection as such things may become. With the rest of the great and curious, your humble correspondent intends to go to Bay reuth to hear the last word said in th music drama and he promises sin-cerely to do his best to look wise and act wise, so as not to betray the fact that he has begun his alphabet with

With the trusting hope that what tried to say about the orchestra in my last letter, has not fallen entirely on unheeding cars, I wBI once more be good and desist. God bless all the folks SQUIRE COOP. at home,

## A SURPRISED COLONEL

Former Gov. Peter Turney of Tennessee had a peculiar experience with Gen. Stonewall Jackson. It was in Virginia, of course. Coinel Turney had never seen the general, but about midnight received orders to prepare three days' rations and be ready to move at a moment's notice. Two hours later came an order to proceed in a certain direction, and at a certain point on the road he would find a guide. At the point a citizen rode up, and, merely indicating the direction, rode along with the colonel in silence. Before day they came upon a plain-looking man wearing a small cap and mounted on a little pony. He fell in with the head of the column and along they rode, still in silence. Soon after day-break the new comer said: "Colonel, had you not better halt your men for breakfast ?

"I will before long," was the reply The silence was only broken half an hour later by a similar suggestion and a similar reply. Finally the newcomer stopped, glancing around at the sky and landscape, and said; "Colonel, halt your men for break-

fast. Col. Turney, thinking that this was a plain countryman who felt over-sorry for the men, did so. When the march was resumed the stranger re-marked that the regiment was strag-gling a good deal, and when Col. Turney gave a command for the head of the column to "shortstep" the stranger said: "No, that will throw your men "Rusticana" chorus, especially so it they could have the accompaniment of the Royal Orchestra. Maybe they will esseeans were not accustomed, and, One conservatory, "The Sterns," had no less than ten public recitals. It gives me pleasure to report that at one of some day; there is no telling what the some day; there is no telling what the putting a private on his pony, the Manual to which the Tenn-esseeans were not accustomed, and, Main

### 4 -DELIGHTED THE SPECTATORS.

The little Filipinos admire the powerful big western soldiers, whose frequent feats of strength fill the natives with awe. Patrolman John D. League, an ex-volunteer, who is doing duty on the Bridge of Spain, stands 6 feet 21/2 inches in height and thes the beam at the 200 pounds notch. The other day, while some cattle were being taken across the bridge, a vicious cow got lose and pounced upon a native. The big fellow went to the rescue. The enraged animal saw him coming and left the Filipino and made for the officer, who grabbed the cow by the horns and quickly floored her, to the surprise and delight of the spectators .- Army and Navy Journal.



GEO. H. VINE,

Tunor and repairer of Planos and Organa (Graduate of Tuning Dept., New England Conservatory of Music, Hoston, Mass) F, Contrer Music Store, 37 Main St., Sait Lake City, Utah. P. O. Boy 662

ANTHONY C. LUND, BD., Graduate of Royal Conservatory of Music, Leipzig, Germany.

Studio, 127 North West Temple, Salt Laka City, Utahe

J. A. ANDERSON. Piano Stuillo.

119 E. Brigham St. Graduate of the Royal Conservatory of Music, Leipzig. Pupil of Leschetizky of Vienna.

MRS. EFFIE DEAN KNAPPEN WHITEREAD Voice Bulider.

The Italian Method. Studio over Daynes

JOHN J. M'CLELLAN, (Pupil of Jonus, Schurwenku, Jedliczka) Piano, Theory, Pipe Organ.

Prof. of music. University of Utah. Organ-ist at Tabernaolo. Residence and studio. A E. 1st. North. Telephone #1 d. Earness students only.

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

CHARLES HOFFMAN.

Royal Prussian Professor of Music, Pupil of Kullack & List in Piaco. Pupil of Wachtel & Viardot-Garcia in Vocal, Pupils accented. Stadio 17 So. State St.

GEORGE E. SKELTON, Teacher of Viella.

diraduaté from Trinity College, London.) References and Studio: D. O. Calder's Song

ORSON PRATT. Plano and Harmony. Studio, 813 E. First South.

GEO. CARELESS,

Professor of Music.

Lessons in Voice Training, Violia, Plano, Cabinet Organ, Harmony and Sight Reading, Orders may be left at Forgus Coalter's Music Store.

GUSTAV DINKLAGE, Piano Maker.

First-class Tuning, Volcing and Re-pairing of Planos and Organs a specialty, Highest recommendation. Prices reason-able. Please address P. O. Box 725,

MISS LILLIAN OLIVER. Planist and Instructor.

Late pupil of Beringer. Studio, 240 South

