HE topic of topics just now engrossing the attention of musical New York is the battle royal which will rage next fall in the grand opera field between Conried of the Metropolitan opera house on one side, and Oscar Hammerstein with the big building now nearing completion on the other. Hammerstein is at present in Europe engaging world famous stars right and left, while his lieutenants are pushing the big temple of music on Thirty-fourth street, several blocks west of Broadway, with all the speed and force that unlimited capital

speed and force can command.

It is generally known that Nordica and Calve have seceded from Conried, the rock on which they split being the ever present money question. Rumor has it that Hammerstein has secured has it that Hammerstein has secured by pledging her 30 performhas it that Hammerstein has secured Nordica by pledging her 30 performances at \$500 each. She and Conried parted when he insisted on a limit of 20 performances at \$1,000. Whether Hammerstein will be able to "land" Calve is as yet a question. The famous French woman is known to have an idea of the value of her services which Conried certainly does not share, and which Hammerstein will gulp a long time before he swallows. On the other hand, he has secured Edouard Do Reszke, the great basso, and is in hope, hand, he has secured Edouard De Reszke, the great basso, and is in hope, of securing his brother, the famous ten-or, Jean. He has booked Bonci, a tenor said to rival Caruso, and is searching Europe at present for new stars. Bonci will be given 50 appear-ances within a period of 20 weeks, his opening occurring in "I Puritani," an opera which has not been heard in New York for years.

York for years.

The rivalry bound to exist between two such famous impressarios cannot fail to lend encouragement to young musicians struggling for a hearing in New York: in this, as in everything else, competition is bound to be the life

morning paper recently claimed that there are not enough good mu-sicians in this city to organize a meritorious symphony orchestra. Of course this is absurd; anyone informed on local conditions knows that it is not a question of getting men, but only the ability to secure their services at such times as may be required for symphony purposes. As the "News" has many times pointed out, most of the local professional instrumentalists have steady employment, where their services are in demand at the call of the managers, so that the orchestral concerts that were to have been given the past winter season had to be called off, because the men desired could not be searched.

A prominent local orchestra and band leader furnishes the names of the fol-lowing 50 names of Salt Lake musicians who would make a fine orchestra in they could only be got together: First tolins, Weihe, Clive, Youngdale, Skeiton, Masterman, Arthur Pedersen, Midgley, Sardoni, Mollerup; second vio-lins, Schuster, Hauerbach, Nielsen, Schettler, Jensen, Nichols; violas, Fanning, Rordame, Montgomery, Green; stringed basses, Reese, Gosling, Witzell, F. Beesley, Jesperson; cellos, Carring on Schettler, Erickson, Fanning, Nettleton; flutes, Flashman, Bendixen; oboe, Smith; clarinets, Sims, Ford; bassoons, Berry, Evans; horns, Christensen, Bennett, Atkins, Ash; trombones, Daniels, Singrey, Mercer; trumpets, Zim-merman, Westover; cornets, Leslie, Johnson; bass tubas, Baumberger, Abbott; kettle drums, Fielding; small drum, Beesley; bass drum, Carlson.

The successful efforts of Prof. Arthur Shepherd as conductor of the Salt Lake Theater orchestra, in interpreting the Irish melodies, at the St. Patrick's day tion in the Theater, were regarded as specially happy, and appre-clated by the audience. It takes a musical insight to correctly interpret and present Irish melodies, and Prof. Shepherd was able to fulfill the entire expectations of those present.

Miss Irene Kelly, an advanced puptl of Mrs. Lulabel E. Carlson, will give a plano recital Thursday evening, March at \$:15 o'clock, assisted by Hugh W. ougall, baritone. Charles F. Carlson ill be represented by a "Tone Story" for plane, and three songs for baritons

The cantata "The Daughter of Jairus" will be given next Monday eve-ning, in St. Paul's church, by the comchoirs of St. Paul's and the First Methodist choirs of 40 voices. The principals will be Mrs. Plummer, Miss Redman, Miss Beatrice O'Connor, Fred Oraham and Willard Squires, with Miss Agatha Berkhoel as director, and Mr. Berkhoel as organist. No admission will be charged, but a collection will be

Prof. Wetzell is giving Mondays and Tuesdays to technical work in public school instruction; Wednesdays to written work-composition, and Thurs-days and Fridays to song work. The composition is a specially important feature. feature, as it gives ample opportunity to show natural talent of pupils in melodic construction, and where origage, efforts may be directed very effectively in the way of helping along its development. An early start in this field is productive of the best and most fruitful results.

The Masonic Quartet did excellent work Wednesday night at the Shriners' initiation, where their vocal strains were so Orphic in their sweetness, that vaging, savage inquisitors who were threatening to put fatal touches on the initiation of the terror stricken novitiates, felt all bloodthirsty desires fade from their shaggy breasts, and their flery moods melted into purely lyric veins of thought. This saved the lives of hot a few of the novitlates. uartet is composed of Mrs. Miss Berkhoel, Fred Graham and Willard Squires,

The Orpheus club is proposing to or ganize a quartet from among its members.

The Monday Musical club will meet on the evening of April 2, in the Or-pheus club apartments in the Godbe Pitts building, to resume the regular work of the club

Mrs. Emma Ramsay Morris will give Avocal recital on the evening of April 1 hext in Barratt hall, with Prof. Mc-Cleilan as planist and accompanist, and Fred Graham as manager.

Prof. Squire Coop of the state university officiated at the organ in the First Congregational church last Sun-





MAUDE MAY BABCOCK. Director of the U. of U. Dramatic Clu b Which Produces "Niobe" at the Theater Next Week.

day morning, and will do so again to-

These advanced pupils of Mrs. Emma Ramsay Morris will give a recital some time in June next, in the Y. N. C. A. auditorium: Miss Florence Grant, Miss Edith Grant, Miss Lottle Owen and Miss Sarah Rasmussen. The

program will be a classical one.

The Musical Union will furnish a band of 35 or 40 men to provide martial music for the Beesley funeral and there will also be a stringed quartet.

The public recital of Mrs. Wetzell's advanced pupils will be given April 7 next, in the Y. M. C. A. auditorium, and a fine program is promised. One of the features will be songs written by Dewey Richards in New York for his sister, Miss Emily Richards, lyric soprano, to be sung by her on this oc-

Secy. A. J. Bruneau of the Musical Union is in San Francisco on a month's

The Orpheus club for its second concert on April 26, has engaged Gerardy, the famous Cellist, Mr. Arthur Shep-herd, and Mr. Willard Weihe; these three sterling artists will probably be heard together in a trio for piano, violin and 'cello.

The Elks do not despair of inducing the railroad companies to give a reduc ed rate for a band from this city, which they can take with them to Denver and enter in the band contest that always characterizes the annual convention of the order. The Elks would like to take a band of 35 or 40 men, who would certainly make a good showing, even if they did not win the first prize.

The musical part of the Pierpont school pupils' program given in the Y. M. C. A. Thursday night, was given by C. D. Schettler, as 'cellist and musi-cal director, Mrs. Wetzell as the plan-ist, and G. H. Schettler as the violin-ist.

"The Queen of Leon" was given a third time last Wednesday evening, in Barratt hall for the L. D. S. students, as well as for the public, and the entire performance went off with a snap and a vim that charmed the audience. All of the performers did well, singly as well as collectively, and there was no suggestion of a hitch anywhere.

A charming little bit of melody has been written by Margaret McKenzie of the eighth grade in the Sumner school, in four flats, which Supervisor Wetzell is exhibiting as a praiseworthy specimen of public school work. The core is written as neatly as if print-

The service tomorrow evening in the First Presbyterian church will be giv-en up to a special song program, which has been carefully arranged by Miss Maude Thorne, the choir director and organist, of the church. She has got her choir now into very good shape, the contralto being one of the best in the state,

The music committee of the First Presbyterian church is considering where to order the organ for their new

Invitations are out for a vocal reci-tal to be given by four of Mme. Swen-son's advanced pupils in the Y. M. C. A. auditorium on Monday evening next, March 26, at 8:15 p. m. The ladies are Miss Zora Shaw, Mrs. L. L. Goddard, Miss Allie Fletcher, Miss Addie Fletch-er, with Mrs. J. T. Treasure as accompanist, During the evening Mme. Swer. son will give a short talk on tone pro-duction, and the art of singing.

The personnel of the Boston Sym-The personnel of the Boston Symphony orchestra, the finest in the United States, is as follows: Sixteen first violins, 14 second violins, 10 violas, 10 violencellos, eight stringed basses, 4 flutes, 3 oboes, 1 English horn, 3 B flat clarinets, 1 bass clarinet, 3 bassoons, 1 contra fagott, 6 French horns 4 trumcontra fagott, 6 French horns, 4 trum-pets, 3 trombones, and one performer each on harp, tuba, tympania, drums, cymbals, triangle and traps, bass drum and castanets, and one librarian —90 men in all. It will be noted that 59 are string players; that is the ratio of strings to the wind and percussion instrumentation at 61 per cent. This is an increase of the string ratio from the when the ratio was 51 per cent.

FIVE BIG PLAYHOUSES.

Monster attractions for conference week. Ask Salt Lake Route agents for

SHARPS and FLATS.

John Perugini, long identified with grand and light opera, has abandoned the stage to become associated with a New York firm of brokers,

It is announced that "The Red Feather" is to be revived, with Cheri-dah Simpson in the role originally played by Grace Van Studdiford. And now the London reviewers of

music are beginning to call Richard Strauss' "Heldenleben" hackneyed. It has been played there frequently of

Richard Strauss' "Salome" is to be produced in Berlin after all. If the Royal Opera refuses to mount it, the Dresden company will visit Berlin and present the opera at another theater.

Cesar Thomson will sail for South America in May for a five months' concert tour. There is a possibility that he may visit the United States before he returns to Brussels.

report comes from Berlin that Teresa Carreno, the planist, who is still in the maturity of her powers, is to make an American tour next year. This winter in Germany she has been playing one of MacDowell's concertos

Mme. Ternina, well known in this country as an opera singer of exceptional talent, is recovering her health through special treatment in Switzerland, and expects to get into active work again before long.

The audiences at the regular concerts of the Chicago Orchestra have been so large and eager, that there is to be supplementary series of concerts through April. Mr. Damrosch, moreover, is to take his band from New York to Chicago for the summer.

Fritz Kreisler, the great violinist, whose recent performances in Berlin have enthused even the hardened crithave enthused even the hardened enti-ics of the German capital, will be heard in London in May. There is no likelihood of his coming to this coun-try until the autumn of 1907, if then.

Alexander Petschnikoff, the famous violinist, whose last tour here, about eight years ago, is still remembered, is to return to the United States under the management of Henry Wolfschn. Of late years Petschnikoff has confined his tours to Germany, Austria and Russia, in which countries he is known as the "Poet of the Violin."

Countess di Miranda, long known to the lyric stage as Christine Nilsson, the Swedish nightingale, is an inveterate gambler. She has a beautiful villa near Mentone, but spends a great deal of her time at Monte Carlo gaming tables, at which, gossip says, she has lost \$200,000 this season.

Another addition made by Frank Damrosch, director of the Institute of Musical art, New York, to the insti-tute's faculty, is Mme. Nissen-Stone, of Berlin. Mme. Nissen-Stone has worked for several years in Berlin under Mrs. Etelka Gerster. She will arrive here next week.

Mme. Lillian Nordica barely escaped serious injury on the stage of the Met-ropolitan Opera House at the matinee, March 10, when, just after the close of the third act in the "Il Trovatore," a piece of scenery fell so close to her as to dash a bouquet from her hands and drive a splinter into her arm.

Leoncavallo has become an impressario and formed an Italian troupe for the sole purpose of producing his lat-est work. "Chatterton." Leoncavallo will take his company to Vienna next month, and conduct performances of his opera at the Jubilee Theater. This will be the first representation of "Chatterton," either in Austria or in Germany.

The size of Cosima Wagner's Income may be vaguely guessed at from the fact that she demands \$4,500 royalty simply for a series of performances of the Nibelung operas to be given in English. Mr. Manners is trying to interest 10 cities in this project, and he has already bagged six. It is esti-mated that the scenic outfit will cost \$3,000, or a good deal less than Wag-ner's widow's share of the boodle.

Felix Weingartner has been asked to direct two concerts at the Grand Opera in Paris at the end of April, the concerts to be under the auspices of the Societe des Grande Audition Musicale de France, and Weingartner has been requested to incorporate in the pro-

grains several Beethoven symphonies, two years or more, and for which the among them being the Ninth. The fin- aid and influence have been secured of est singers in France and Germany will co-operate with him to make these be. present time, and with the single exception of the theaters, which can only be secured on Sunday nights during the

Ignace Paderewski has fully recov-ered from the stroke of paralysis from which he suffered in the United States during his last tour, and will make his first appearance since then at a recita to be given at Bilbao. Spain, the middle of next month. Should he find that he has regained his former powers, there is every likelihood that he will be heard in the United States next season.

biennial music festival The blennial music festival of the Northewestern Scandinavian Singers' association will take place in Lacrosse. Wis., on July 6, 7, and 8. Elaborate preparations are under way to make the event a memorable one in the organization's history. The Normanna Singing society, a local branch of the association, will entertain the big army of dele-gates that will attend the series of

Mme. Schumann-Heink, upon her arrival in Hamburg, found awaiting her an anxious representative of the Paris Grand opera, who wished her to appear in the special production of "La Prophete." She accepted, and will sing Fides in French. She will afterward sing this role in German in productions at Hamburg Prague and Gratz, and in at Hamburg, Prague and Gratz, and in French at Brussels. Mme. Schumann-Heink last sang this role in French in a production at the Metropolitan, with

some people prominent in musical cir-cles and in other lines of life. At the season, there is no good auditorium in the city, and the need of such a build-ing has long been feit.

Not long ago there was a concert of Max Reger's music in Munich, or of as much of it as could be heard in the evening. At the end of the concert a few score ardent youths serenaded Re-ger at his house, and then went on to that of a reviewer who has bitterly con-demned the composer's music. There they tooted tin horns and rattled kettles to their heart's delight. Next day !! was the reviewer's turn with this para-Next day it graph: "I wish to express my cordial thanks to those members of the Max Reger society who delighted me with a serenade, in which, so far as I could make out, fragments from the master's "Sinfonietta" were played in a highly characteristic manner." characteristic manner.

Last year David Bispham covered over 41,000 miles of territory, singing in over 100 concerts in America. Next in over 100 concerts in America. Next seasen Mr. Bispham expects to produce the "Vicar of Wakefield," a light ro-mantic opera in three acts, founded on Oliver Goldsmith's story, the book and lyrics by Lawrence Houseman, author of the "Love Letters of an English Woman," and other well known poems, and music by Liza Lehmann of London, who is famed as the composer of "In a Persian Garden" music. Mr. Bisphan An effort is being made to have Congress pass a bill for the incorporation of the Washington Auditorium company, a project that has been on foot for some

SHEPHERD'S PRIZE WORK DOES NOT PLEASE NEW YORK CRITICS

RTHUR SHEPHERD is at pres- , it was a musical stream a bit clouded, ent reveiling in the somewhat rare—to him—sensation of being grilled by the New York critics, having enjoyed the distinction of g his composition win in the Fadski competition, and pocketing the prize awarded by the judges he had urther pleasure of hearing Dama's orchestra rehearse his work, and After having enjoyed the distinction of seeing his composition win in the Paderewski competition, and pocketing the \$500 prize awarded by the judges, he had the further pleasure of hearing Damrosch's orchestra rehearse his work, and of seeing it placed on the program for the Russian Symphony orchestra's concert given in Carnegie Hall March 10, All this evidenced that the composition was something out of the ordinary, but what that something was, the long-haired gentry apparently have not been able to discover. The "News" is fur-nished the following summary of press opinions by Mr. Shepherd himself, who laughingly says he doesn't in the least mind an occasional "roast." As for the opinions, he says some of them are true and some of them are not. His closest musical friends here think that the un-

favorable tone of some of the critics is due to Mr. Shepherd's having written over their heads, a habit, it must be said, to which he is no stranger. Following are the press excerpts as far as they have been garnered by Mr.

"The 'Overture Joyeuse,' by Arthur Shepherd, that gained the Paderewski prize last year, begins well, with a swinging and expansive phrase brilliantly proclaimed by the orchestra, but the composer is not well able to sustain his music at this level, and he lapses into laborious and inconsequential treatment of his material, and continues it to too great length."—New

continues it to too great length."—New York Times.
"The final piece was the 'Overture Joyeuse' of Arthur Shepherd, which Joyeuse' of Arthur Shepherd, which won the Paderewski prize a few months ago. There is no original message in this, but the orchestra is, on the whole, cleverly handled. Mr. Shepherd is a native of Iduho and a resident of Salt Lake City. The 'Joyousness' suggests the animal spirits of overture suggests the animal spirits of the Utah aboriginals."—Evening Post

"The much discussed 'Overture Joy-ise' of Arthur Shepherd proved to be more ambitious that successful. Why a composition by an American living at Sait Lake City should bear a French title was not explained."—The Globe. "Young Mr. Shepherd's overture, which came last on the program, im-pressed one as music that needed filtering, if one may be allowed the term-

The Staats Zeitung.
"Mr. Shepherd's overture, which closed the program, lacked somewhat

in clarity of expression, due, evidently, to the composers' conceptions. In contrast to this number, the 'Indian Suite' by MacDowell, stood out as the work of one who knows and can control his medium, and is at the same time master of his style."—Musical America.

The New York Musical Courier, which has never shown any friend-ship for Mr. Shepherd, and which in the present instance shows less than ever (it will be remembered that the person who tried to hoax the judges in the competition with a work stolen from Berlioz, was an employe of that paper), has the following account:
"In the case of young Arthur Shep-

herd, criticism from us were in bad taste, as certain veiled accusations were made against the Musical Courier when Shepherd's 'Overture Joyeuse' was given the Paderewski prize last was given the Paderewski prize last autumn over Beriloz's 'Corsair' over-ture, supposed to have been submitted by John Rice, Jr., circulation manager of the Musical Courier. However, 4l-though Berlioz was not present last Saturday, Mr. Rice was, and we asked him for his unbiased opinion of the Shepherd work. Mr. Rice's signed crit-

icism (he is not a musician, be it ex-plained) reads as follows:
"Why the judges of the Paderewski prize contest should award the first prize to the composer of the 'Overture Joyeuse' as the best musical (?) com position is more than I can conceive. The composition sounded to me like King's Royal band on the right side of the hall, the Roosevelt's 'Hot Time in the Old Town' band on the left, and the Salvation Army band in the rear. The entire composition sounded unmusical to me. Perhaps this is real mu-sic: I don't know. If the judges say so it must be so. I am now convinced that if Berlioz could not write better music than that of the Overture Joyeuse,' then he lived in vain, and chose

the wrong vocation.

"JOHN RICE, JR."

LONDON STAGE NEWS.

ONDON, March 10 .- "We fancy," wrote a London critic the other day, regarding Conan Doyle's new play, "that the piece will make a lot of money-at least in America." Previously, this writer had asseverated that Dr. Doyle's production was but an indifferent piece of work, so it will be seen that his remark as to its probable success in the United States was one of those gratuitous attempts to belittle American intelligence which a certain class of writers here apparently finds it necessary to make every once in a while. However, the critic in question is no one of conse-quence, and so his sneer may be allowed to pass, except so far as it applies to Dr. Doyle's new piece, which is called "Brigadier Gerard," and is, of course, a dramatization of this hero's "Exploits," as narrated by Dr. Doyle in a series of magazine stories.

Truth to tell, the Gerard play, which has been put on by Lewis Waller, was pretty generally "roasted" by the London reviewers, and so there is considerable with the control of the contro erable quiet curlesity among those interested in stage matters to see whether they, or the eminent nov-elist who wrote it, are in the right as to the piece's merits. Of those, it ap-pears, Dr. Doyle has an uncommonly high opinion, as he proved in the be-ginning by trying the play on manager after manager, though each one treated it with scant courtesy, until finally, af-ter an experience that really must have been a little exasperating to so distinguished an author, Sir Arthur finally induced Lewis Waller to give "Brigadler Gerard" a chance. And at present it looks as if his new play were going to win out, for the greater part its first night audience was quite evidently delighted, and subsequent re-ports from the Imperial theater tell of such business as has not been done there since the days of "Monsteur

Beaucaire. So Dr. Doyle does well to be gratified, even though the reviewer may assert that this "Gerard" play does not re-veal its author as a dramatist of any particular ability, and that although particular animy, and that although nearly every ancient theatrical device is employed in it, there is hardly an original one of the least consequence.

As a matter of fact, there were many points in the drama—which is all about some state papers which have been stolen from Nanciscon. which have been stolen from Napoleon by Talleyrand, and which Gerard is employed to get back—that were violently entertaining in a way that few supposed the author had intended, and quite a good deal that did not square with French history, as most of us un-derstand it. There is one scene, for instance, in in a cabinet by Talleyrand and then manages to imprison that famous di-plematist in similar fashion, which is really immoderately funny, though one rather feels that this is not the desired effect, and Dr. Doyle, too, has drawn Napoleon as a rather choleric person, whose frequent tirades were received by the more experienced portion of the first audience with something approaching irreverence.

But it's all right, for Dr. Doyle says so, and as, judging by present appear-ances, he has pleased the public that supports the box office, there is little for the critic to say in rebuttal. Taking up the cudgels in defence of his work, the author of "Sherlock Holmes" admits that his new play makes its hero rather ridiculous, now and then, but he explains that he has tried to make Gerard a character whom you laugh at as well as with, and adds that the crit-ics are "so steeped in the conventional, perfect hero of romantic drama-that they can't understand an author's trying another experiment." He says, too, that his picture of Napoleon is a veracious one, and that the only word by which the emperor's friends could describe his energy in his excited moods was "epileptic.

Dr. Doyle doesn't like, either, the rather general hint that only such spirited and ingenious acting as Lewis Waller does in it could save his piece from being somewhat ridiculous. "Afthave his lines, however good the use he afterwards makes of them—his lines and his situations." And Dr. Doyle adds: "When I wrote 'A Story of Watadds: "When I wrote 'A Story of Waterloo' for Sir Henry Irviff, I was enormously indebted to him for the personation, but I hope there may have been something in the words and the idea as well. There was no bit of stage 'business' in the acted version which was not in the manuscript, though I could not have hoped that it would be so adverted." mirably done.

Well, a few weeks will show conclusively whether the author or the critics are right about "Brigadier Gerard," and if the play catches on, Sir Arthur will be able to snap his fingers at William Gillette, who put his "Sherlock Holmes" on the stage so successfully, just as Anthony Hope snapped his at Edward Rose after he discovered that he could get along without the adapter of "Phroso" and "The Prisoner of Zenda."

London, and that generally means the United States, too, is about to have a new musical "Girl." This time it is "The Girl Behind the Counter," and she has been invented and set to music by Leedham Bantock and Howard Tal-bot, authors of "The White Chrysanthymum," the piece which is about to be produced in the United States, after a long run at the Criterion in Piccadilly, interesting to London is the fact that this new musical play will bring back

to the stage Hayden Coffin, who has not played since his break with George Edwardes, and there is also promised something rather striking in stage effects, especially a scene in the fashionable shop in which the "Girl" is employed. The piece is due at Wyndham's at Easter, where, by the way, "Captain Drew On Leave," in which Charles Wyndham has been so successful, is in its last nights. cessful, is in its last nights.

J. M. Barrie is now almost as secretive as Mr. Pinero regarding any new play from his pen, but it can be stated that a pretty Irish girl, with more than the suggestion of a brogue, is the heroine of his new play, which Frohman is to produce at the Comedy, ere long. This, of course, is quite a new departure for Barrie, and at his wish Eva Moore, who scored recently in "Lights Out," is to play the fair colleen, while her husband, H. V. Esmond, will also have a leading part in the piece. This will be the first work we have had from Mr. Barrie since "Alice Sit-By-the-Fire," and, needless to say, it is being awalted in London with the keenest antitation. Fire," and, needless to say, it is awaited in London with the keenest an

Meanwhile, on the continent, the latest sensation in the theatrical line is a "floating theater," with a capacity of no less than 2,500, which Herr de Hondt of Berlin is having built for use on the Rhine. The plans outlined are for an Italian opera company as the chief attraction of this floating house of amusement which is to he house of amusement, which is to be towed from town to town, stopping at each place as long as business is profit-able. CURTIS BROWN.

DEATH RATE IN NEW YORK AND CHICAGO.

During November and December, 1993, one-fifth of the deaths in New York and Chicago were from pneumonia. Foley's Honey and Tar not only stops the cough, but heals and strengthens the lungs and prevents pneumonia, so do not take chances on a cold wearing away when Foley's Honey and Tar will cure you makely and prevent serious results. Sold quickly and prevent serious results. Sold by F. J. Hill Drug Co.

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