MUSIC AND MUSICIANS

WHETHER or not tomorrow's concert of the Salt Lake Symphony Orchestra will close the season depends entirely on the patronage. Experience has shown that a successful concert with close upon 60 performers and a soloist, cannot be given for less than $750 and of course it is a royal turnout that nets that much in the box offices. The management of the Symphony Orchestra is thus prepared for a deficiency for each event but the treasure box being somewhat limited in capacity the number of concerts each season must, of course, depend upon the extent of the deficit and the generosity of subscribers.

Tomorrow's program has been made up with great care, Mr. McClellan and the committee aiming to suit all tastes, without ever descending to the trashy. Mr. Smith, the basso, will be accompanied by a full orchestra.

The president of the Orchestra, Mr. Goshen, favors winding up the season with an entirely popular program, with a view to insuring a crowd and making up some of the season's losses.

* * *

Carrie Jacobs-Bond, best known to the musical profession as the writer of songs, will give a recital of her own compositions before the Ladies' Literary club, Thursday evening. Vocalists will tell you that Mrs. Bond has not a voice, perhaps not a singing voice in the accepted term, nor does she claim this added talent. Sometimes she talks her songs, sometimes she half sings them, always there is the heart of the words, the sob, the smile of the song which whould give Mrs. Bond claim as an actress if she were not a greater musician.

* * *

Friends of Mrs. Henry M. Dinwoodey were gratified to read the dispatches regarding her successful debut this week in Chicago where she appeared in a concert with the famous Thomas Orchestra. The event was one of a series of concerts given by the students of the artist classes of the Cosmopolitan School of Dramatic Music and Art. Mrs. Dinwoodey has studied for some time during her visits in Chicago, with Prof. L. A. Torrens, and he and Mrs. Torrens visited the Dinwoodeys here last summer. It was then that the arrangements were made for Mrs. Dinwoodey's appearance on her next visit to Chicago. She as been prominent in Salt Lake musical and amateur circles for some time, but has not appeared in public for a number of years. She acted in several amateur operas and with Home and Dramatic club when a girl. Her voice is a deep contralto, and her song rendered in Chicago was the air from "Les Huguenots."

* * *

Manager Pyper has completed arrangements for enlarging the stage of the Theater to a considerable extent on Wednesday evening the 27th when "Elijah" will be rendered by the Salt Lake Choral Society. This, the best known of all Mendelssohn's works, has never yet been heard in its entirety in Salt Lake. Prof. McClellan states that the rendition will require from an hour and a half to two hours. Preceding the oratorio, a free lecture will be given at the Theater at 4 o'clock p. m. Tuesday the 26th, by Edward P. Kimball, and Prof. McClellan, director of the Choral Society will illustrate some of the important passages of "Elijah."

The seat sale opens Monday morning next.

* * *

Miss Gleason has begun work on the St. Patrick's Day celebration which is held annually in the Salt Lake theater. She will have 310 children on the stage, including 50 boys and 50 girls from St. Ann's orphanage. The principal soloists will be Mr. Brines, tenor, and Fred E. Smith, bass.

* * *

Hugh W. Dougall with 16 of his pupils will give a song recital at 10 a. m. tomorrow, at the L. D. S. hospital. Music is always welcome to the sick, owing to its nerve soothing effects and Mr. Dougall with his assistants are continuing the good work done by so many of the city ward choirs.

* * *

The program committee of the American Music society has arranged for a recital to be given next Monday evening, at the residence of Miss Kittie Kimball, 75 O street. The program will include a piano prelude of Arthur Shepherd's, by Miss Baer; a short lecture on "what American music has done for children," with practical illustrations on the piano by Miss Emile C. Jessup; a soprano solo by Mrs. Jack Keith; a selection from the Men's quartet, that appeared at the Eisteddfod, a contralto solo from Miss Edna Cohn; and "Moonglimmer" by Mrs. Charles Read, Mrs. Ingleheart and George Skelton.

* * *

Local band musicians believe that Daniels, the baritone player who left Salt Lake and the Union last spring, has enlisted in the army under an assumed name. At all events, he has dropped completely out of sight.

* * *

At the First Congregational church tomorrow morning, the quartet will sing "Art Thou Weary," by Chadwick, and Miss Edna Cohn will sing "Eye hath not seen" from Gaul's "Holy City." Tracey Cannon, the organist, will play preludes by Hopkins and Batiste, with the St-Saens "Swan Song" for the offertory.

* * *

Norman Nolo will sing the offertory at tomorrow's 11 a. m. service in the Catholic church, his selection being Rossini's "Quactus Spiritus." The choir began last evening practicing on the musical program for the coming Cathedral dedication, taking up the mass of 25 pages, from the "Gloria" of Mozart's 12th Mass. The present choir of 24 voices will be increased to 50 for the dedication.

* * *

The Imperial vocal quartet, including Messrs Brigham, Ashworth, Cristopherson and Squires, has been secured by all of next week at the Orpheum, the first time a week's engagement has been accorded to a local organization.

* * *

The dates for the April Festival concert are likely to be deferred to April 16-17, or 10 days later than the usual time, on account of the lengthening of the itinerary of the Chicago Symphony orchestra.

* * *

William Holmes, tenor, gave an enjoyable recital the other evening, in Mr. Riskatier's Templeton studio. Mr. Holmes made a good impression, noticeably in his rendering of VonWeber's "Through the Forest."

* * *

At his recent recital, given in Berlin, the pupils of Alberto Jonas presented him with a wreath of sterling silver, each leaf of which bears engraved the name of one of the pupils of this year's class. As the pianist played the final chords of the Schubert-Tausig "Marche Militaire," which closed the program, and amid applause from the large audience, David Berlino, the 11 year old American boy, brought the wreath, resting on a cushion of velvet, onto the stage.

* * *

The musical service at the First Presbyterian church last Sunday evening, was one of the most successful events of the kind ever held in that church. The program was well carried out, the attendance so large and appreciative that music committee proposes to hold such services hereafter periodically.

* * *

The Mandolin and Guitar club of the university is preparting to give a concert and ball the last of February, under the direction of Mr. Schettler.

SHARPS and FLATS

Ysaye, the great Belgian violinist, is to come to America next season for the fourth time under the management of R. E. Johnston.

A report from Los Angeles on New Year's day stated that Mme. Nordica has just recovered from a severe attack of bronchitis and narrowly escaped pneumonia. It was noted, however, that her voice has in no way been affected.

The opera season in Milan began a few weeks ago with Spontini's "La Vestale," which had not been heard there since 1825. Also in the repertory of the Scala are Richard Strauss' "Elektra," which will be given, for the first time in Italy, on March 1.

Mme. Melba, who makes her final appearance in America at the Manhattan Opera House on Jan. 11, has arranged to give a benefit performance in Naples, for the sufferers of the recent earthquake. In order to do this, the steamship company has consented to hold the steamer on which she sails for Australia for several hours.

Mendelssohn was born on the 3rd of February, 100 years ago, and his memory will therefore be honored by many musical societies. The January number of the Etude is largely devoted to articles about his career and his works by prominent writers. There are also extracts from his letters. In one of these he explains why he did not quite approve of his sister being a composer.

Paris, Dec. 28.—Gustav Rivet has just presented to the French senate his report on the condition of the theaters and the opera.

He says that the new scenery and dresses for "Faust" were quite useless and failed to interest the public more than the old setting. He also declares that mechanically the stage is not equal to that of other European opera houses. Musically he regrets that so many foreign artists are engaged, but compliments M. Messager on the orchestral work in Wagner's "Gotterdammerung."

In addition to the bequests of a Stradivarius to the Paris conservatoire, with $4,000 for the foundation of an annual prize for the violin and $2,000 to the Aged Musicians' society of Paris, the late Sarasate left $20,000 to the Conservatoire of Music of Madrid, to be applied in awarding a silver prize annually to the pupil having terminated his violin classes and giving testimony of exceptional merit, or, in default of one such pupil, to several according to their artistic merits and their means of existence; to the School of Music at Pamplona, Spain, his musical library and a sum of $5,000, the latter upon trust to apply the income to rewarding "the most interesting pupil from an artistic point of view" in each year; and $5,000 to the house of mercy at Pamplona (Casa de Misericorde). By his will he had left his Stradivarius violin dated 1713 to the trustees of the South Kensington museum, London, with the mention "that this gift is made by me as a remembrance of the welcome and successes which I obtained in England," but by a codicil dated June 12, 1894, he revoked this bequest, and left the violin to the Conservatoire of Music in Madrid.

Business Slump Affects Grand Opera

The announcement is made that the business affairs of the Metropolitan Opera House are in such shape that complete reform as well as reorganization have become imperative.

It will be remembered by the readers of this paper that some time ago it stated that the management faced a very serious deficit at the close of the season. This was denied in various ways at the time though it may be accepted as founded on absolute authority. This deficit has been caused, in spite of the largest subscription to the opera ever known, by a combination for which nobody is individually to blame. It has resulted from a long train of circumstances, which means that the expense of each performance has gone up to the great total of between $9,000 and $10,000.

The situation has been further complicated by the fact that the general public has not patronized the Metropolitan this season as in past seasons, so that on many nights, even on the Saturday nights at popular prices, there has been a notable falling off in the attendance.

There has also been a marked decrease in the support given to German opera, which those interested claim is due to the fact that the casts, with some exceptions, are not up to the standard, and so cannot command popular approval. Then, too, we must not fail to take into account the general business depression, which must affect the opera eason, certainly when the patronage of the general public is in question.

The directors of the opera house, in order to bring the matter to a head, have called in the assistance of Mr. Charles B. Dillingham, a very successful manager of theatrical and musical enterprises, a business man, and have asked him, with the aid of Mr. Frederick Latham, who was one of Mr. Grau's assistants in times past, to go in with his office force, examine the books of the Metropolitan and make a report.—Musical America.

Melba Starts on World Tour

YES. I leave next Wednesday morning on the Campania, arrive in London and spend 24 hours there trying on frocks, frocks, and again frocks—how I hate that ordeal!—and then I leave for Naples, where I'm going to give a concert for the benefit of the Italian earthquake sufferers. Then, it's off for Australia. Thus exit Melba!"

The speaker was none other than the great singer, and she waved her hand in an imaginary farewell to herself when she had concluded the sentence in the course of an interview yesterday at her apartment in the Plaza.

"I've given up a Russian concert tournee because of the Australian trip—which, by the way, I may refer to as my kangaroosian tournee," she continued, and laughed merrily.

"Seriously, the Australian trip is of tremendous sentimental interest to me. I want them all to hear me there in my native land—through the length and breadth of it. And I'm going to some 'bush' towns, the halls of which are so small that you cannot put a concert grand piano on the platform, and thus an upright must be used. And some of those halls hold only a few hundred persons, to I mean to open wide all the windows and doors so that the poor who cannot afford to buy seats will be able to listen out in the streets. I want them all to hear me," and Mme. Melba spread her arms as if to indicate the whole listening world.

"Then I return to London in the spring of 1910 and sing in Covent Garden, and in the autumn of that year I come to New York to sing in opera. After that I begin a long concert tour across this continent going as far as California, and finally into Canada. There! That does not sound as if I were very fond of lolling about, does it? I like 'something to be doing,' as you say over here."

Mme. Melba chatted animatedly about her plans and reviewed them with the interest of a young artist just starting out on her career, just as if there were worlds still left to conquer. Her one regret, she said, was that she could not go to Russia and to Warsaw.—New York Herald.

Remarkable Woman Playwright of Poland

Special Correspondence.

WARSAW, Dec. 20.—Although her name is unknown in the United States, Gabrielle Zapolska, "the Polish Pinero" is just now attracting wide attention in Russia, Austria and Germany because of her ability as a playwright. She has the happy faculty of drawing with unerring pen the characters one is constantly meeting in the streets—one's friends and neighbors and chance acquaintances—and almost all the characters that people her many plays are familiar to us in real life.

This remarkable woman is forty-five, has dark hair and eyes and a short nose, the nostrils of which are too wide for comeliness; a somewhat tired face and a slight figure. In her plays she lays bare the weakness and the strength of human nature with wonderful truth and detail. All her t's are crossed and all her i's dotted. She married young and was divorced in a short time. After that she began to write.

"I never write about people I do not know and never draw a scene that is not, except for the dramatic element brought out by the plot, quite commonplace," she said in telling me of her methods. "I always choose a commonplace, every day subject from middle or lower-middle class life, and strive to keep my imagination subservient to reason, for it is in our ordinary life that real tragedy and comedy are to be found."

Her men are neither the peerless heroes of some woman's creation, nor the unmitigated scoundrels of others. Nor does she spare her own sex. Her women exhibit vanity, hypocrisy and a hundred petty actions with sometimes a really noble character, full of the spirit of self-sacrifice and womanliness. And she can draw many kinds of men and women with unfailing skill—the bourgeoise, the maid-of-all-work, the washerwoman and the fine lady; the actor, the clerk, the house-porter and the young man of pleasure.

WORKED AS A SEAMSTRESS.

In order to get to the soul of a poor seamstress she went to a provincial town and worked as a "hand" in a dressmaking establishment for a few cents a day. She fell in with their ways and accent and soon got to the heart of their hard lives, their temptations, ambitions and point of view. In her last play, called "The Four of Them; a Tragedy of Stupid People," we have in the little dressmaker such a life-like character that it seems as though the girl herself had set down all the contents of her soul, who longs above all, that she might become "a lady" and an honest woman. Nobody has a name in the play-bill. The characters who give the piece its title are described as "husband," "wife," "child," "wife's lover." The dressmaker who we learn is called "Wladka" from the dialogue is the best drawn person in the piece. She works by the day in the professor's house. He attracts her by his gentle seriousness. She sees he is miserable because his wife quarrels with his family and neglects her household. The wife also carries on a flirtation with a man several years younger than herself who, as a student betrayed and deserted Wladka.

Her husband discovers his wife's intrigue and the latter dares not return home that night. The little dressmaker comes next morning to work, finds the professor has not been to bed all night, the 12 year old child cold, starved and in tears and the whole house as comfortless as a domestic catastrophe could make it. She makes breakfast, has the rooms warmed and forces the professor and child to take some food. Then the wife comes in and the girl is driven from the house only to return to it as soon as the wife goes away with her lover, as the professor refuses to take her back. Of course, Wladka does all she can to make things comfortable for the professor, who, too bowed down with grief to notice it at first, gradually gets used to the well-being and peace that now reign in his household. One is given to understand, at the end of the play that the professor, having divorced his wife finds the dressmaker indispensable to his child and his home and marries her.

The other chracters are all good—the silly wife, the vain, idle boy, the serious professor, and the child, made miserable by her mother's frivolities and the father's reproaches. But the dressmaker is a masterpiece. Her contempt for the young man who led her astray and deserted her when she was left unprotected and penniless whilst little more than a child; her scornful wonder that the wife should betray such a husband for something so worthless; her own longing for some quiet, respectable corner where she will be able to develop her better self; her vulgarity, her good humor and her good heart—would appeal to any audience. A few words, dropped in a moment of temptation and calculated to arouse the husband's suspicion, are followed by quick remorse and her silence till fate has taken the guilty secret from her hands are as human as her sympathy in the professor's sufferings and her scarce-concealed satisfaction when the wife goes off, leaving her free to work out her own life. In spite of her ignorance and vulgarity one cannot help feeling sure that she will make him and his child far happier than the elegant wife.

SORDID "LOCAL COLOR."

Zapolska does not stop at working in dressmakers' shops. In a play called "Oh! Man! Man!" she wanted to lay stress on the miseries of fallen women. She happened to be living in Warsaw at the time and, dressing as the poorest of unfortunates, walked the streets for several nights, listening to the conversation of those she wished to portray and talking with the men who spoke to her.

"I learnt more of the sad and sordid side of human nature in those few terrible nights than ever before," she concluded, after giving an account of her experiences.

Her last play, which is a sequel to one of her most successful plays, "Mrs. Dulska's Morality," is called "Mrs. Dulska Before the Court." Mrs. Dulska is a hypocritical woman who lets her best flat to one Matilda Strumpf, a person of bad conduct and reputation, because she offers more rent and then tells all her other tenants that the newcomer is a most respectable person living on her private fortune. The various ways in which Matilda's real character comes out would take too long to relate. A strong scene in the play is when Mrs. Dulska has sent her porter to ask the lady not to beat her old servant. The porter's surprise and that of Mrs. Dulska, who is listening behind the door, is great when Matilda rudely answers that she shall treat her servant as she pleases, because he happens to be her father. The neighbors learn this and many other details, which pain Mrs. Dulska to such an extent that she repents of her avarice and gives Matilda notice to quit. Then follows reproaches and insults. Mrs. Dulska summons her for libel and loses her case for want of witnesses.

All the incidents and characters are described with the life and humor that characterize Zapolska's work. Some critics declare that she is not at her best in "Mrs. Dulska Before the Court" because there is a tendency to make all that represents respectability and solidity reprehensible and give the triumph to Matilda Strumpf and the class she represents.

KAJETAN DUNBAR.

SALT LAKERS IN GOTHAM.

Special Correspondence.

AT present there are two subjects of vital interest to the New York public being agitated—questions that are shaking society and those not within the sacred circle to its very foundation—keeping the daily papers filled and supplying endless speculation to all lovers of the sensational. These questions are, the rival opera houses, and the 80 cent gas law which has gone into effect these last five days; they form the great subjects of discussion with high and low and rich and poor alike. The two impressarios, Messrs. Gatti Cassatzzi, of the Metropolitan and the one and only Hammerstern of the Manhattan are having troubles all their own, and the Manhattan management are threatening to close grand opera in Philadelphia.

* * *

And now the gas question, important to every man and woman, the space allowed this interesting topic, to the press is great indeed; the thrifty house wife has been assorting her gas bills, ready to hand them through the windows where she expects to receive her small share of the nine millions that the five banks of the city have carefully kept these two years awaiting the court decision; that everyone anticipates a fight from the rich corporation so vitally affected goes without saying, but all are eager for the fray. It will be one of the sights of New York, to see the "line" next Friday at the many different gas offices, scattered throughout the city, as the people file up to the cashier's window. Thirty days at least will the company exact before paying the amounts, but the public are content to wait, if at last they see their claims vindicated.

* * *

On Jan. 25, the Broadway throws open its doors and "Cinderella—"Stubborn Cinderella" and her wee twinkling feet will dance across the stage of that popular playhouse. Miss Sallie Fisher, who came to the city the Monday after New Years, to enjoy a few weeks rest from her long engagement in Chicago, in the title part, will assume her old role on that date, and she has made the hit of her stage career in this piece. This special "Cinderella" part suits Miss Fisher perfectly, it is dainty, musical and thoroughly temperimental—bringing out all the better qualities of her voice showing what she can do in the way of acting and singing and giving her a place among the genuine artists of the light opera stage. The entire suport of the piece is excellent, and the "Broadway" is putting on extra airs for this production. A laughable thing occurred last Thursday; some enterprising young press agent inserted a notice in all the morning papers for "girls with Cinderella feet," to apply at the stage door at 3 p. m., and the crowd of girls and women some spectacled and some with grey hair that appeared nearly took away the breath of the management. It will be a mammoth production and the anticipation of it is already felt. In Chicago the piece has been most successful, and there exists no doubt in the managerial mind that New York will find in this musical comedy as much attractiveness as the western city did.

* * *

Mrs. Fisher, the singer's mother, who has been here since the last of October, has been dividing her time between her home in Port Washington and New York and Providence, R. I., where her sister, Mrs. Hopkins, lives.

* * *

A notice in this morning's paper says that Rose Eytinge, once well known in Salt Lake as a leading actress, was yesterday admitted to the Actors' Home at West New Brighton, Staten Island. Miss Eytinge is 73 years old and has been married three times, Cyril Earl being her last husband. She was rapturously received by all the inmates of the Home; some were her old confreres on the Union Square stage, others were acquaintances and all knew Rose Eytinge from time immemorial. An old fashioned reunion was held by the venerable professionals present, and it is seldom the halls have resounded with such laughter and pleasant reminiscences as they did on Saturday evening, when one more of their number came among them to spend the last days of a long and eventful life.

* * *

Hon. William H. King and daughter, Romola, have been in New York for the last week, Miss King leaving Friday for her school in Indiana. Mr. King will go west in a few days. At today's services Mr. King spoke and was listened to with deepest interest by all assembled; while here he has entertained the Misses Holt, who are relatives of his; he and his daughter have been constant visitors to the opera and theater, and he has given his young friends a royal time while in New York. At the Waldorf are a number of other Salt Lakers, besides Mr. and Miss King, among them Col. and Mrs. E. F. Holmes, Col. E. A. Wall and Col. N. W. Clayton, who leaves for home Tuesday.

* * *

Maude Adams, with her Barrie play, is still filling the Empire to suffocation. The Saturday matinees are patronized principally by young girls, who with the abandon of old theater habitues fling their corsage boquets at her feet and continue to worship her over the footlights.

* * *

Elder William H. Steed, who has been laboring in the West Pennsylvania conference for the past year, will now assist Elder Andrus in the office at headquarters. Elder Steed addressed the people today in a brief talk at chapel services.

* * *

On Friday, Elder Watkins baptized into the Church six new members—four members of the Strang family and Mr. Duryea and Mrs. Bronson. Elder Watkins has labored in Brooklyn for over a year and his converts are from that city.

* * *

Hamilton G. Park, Jr., is again with us after an absence of a year. Sickness of a serious nature took him home, and for a while he despaired of returning to New York to keep an engagement he had. Mr. Park will now go out with De Wolf Hopper, taking a juvenile part and assisting in stage directing. Miss Hazel Josslyn of Salt Lake also plays Marguerite Clarke's part in the same production.

JANET.

EXCURSIONS TO DENVER

January 16th and 17th, via Oregon Short Line for Western Stock Show. Round trip from Salt Lake, $32.50; limit January 25th. See agents, City Ticket Office 201 Main St.

Expert Kodak Finishing.
Harry Shipler, Commercial Photographer, 151 South Main, second floor.

THE LATE PROFESSOR SMYTH.

With the death of Adam Cralk Smyth, who passed away at Manti, Tuesday, Jan. 12, 1909, Utah loses one of its pioneer musicians. For many years he was prominent at a teacher of music and leader of choirs and many of his compositions are very meritorious. Among the most widely sung are "Zion Stands With Hills Surrounded," "Joseph Smith's First Prayer," and "Never Be Late to the Sunday School Class."

Mr. Smyth was nearly 69 years of age, but had not celebrated half that number of birthdays, as he was born on Feb. 29, 1840, in Manchester, Lancashire, England. He came to Utah in 1864, at which time he was not a member of the Church. The following year he was baptized at Mendon, Cache county, and made that place his home for some time. He subsequently removed to Salt Lake and for several years taught school here and followed the profession of music. Among his early pupils were John D. Spencer, the Felt boys, B. H. Goddard and others. For a fey years prior to 1888 he resided at Fountain Green, Sanpete county, and from then until his death his home was at Manti, where he was a recorder in the Manti temple. In his youth Mr. Smyth was a pupil under Isaac Pitman, and held a diploma awarded by the noted originator of shorthand.

The children surviving him are Sarah E. Anderson, A. C. Smyth, Jr., Herbert E. Smyth, Rhoda L. Nelson, Frederick D. Smyth, Laura N. Chapman, William H. Smyth, Francis M. Smyth and 10 grandchildren, most of whom are residents of this city.

Funeral services over the remains of the veteran were held from the Manti tabernacle today.

There is no case on record of a cough, cold or la grippe developing into pneumonia after Foley's Honey and Tar has been taken, as it cures the most obstinate deep seated coughs and colds. Why take anything else? F. J. Hill Drug Co. ("The Never Substitutors.")

SYMPHONY ORCHESTRA
13th Concert
NEW COLONIAL THEATER
Jan. 17th, 4 P. M.
Director.....Mr. J. J. McClellan
Soloist.....Mr. Fred E. Smith
Concert Master....Mr. Geo. E. Skelton
Manager.....Mr. Jno. D. Spencer
Seat Sale, Thursday, Jan. 14th 10 a. m.

THE Salt Lake Choral Society
Will Sing
Mendelssohn's Oratorio
ELIJAH
SALT LAKE THEATRE
WEDNESDAY, JAN. 27
Chorus of 200
Orchestra of 50
9 Splendid Soloists
JOHN J. McCLELLAN, Conductor
JOHN D. GILES, - - Manager
Seat Sale Opens Monday, January 18,
REGULAR PRICES.

AUDITORIUM
Roller Skating Rink
open afternoons and evenings caters to only the best people. Ladies are admitted free at afternoon sessions. Held's Band furnishes the noise.

The Mormons and The Theatre
by Jno. S. Lindsay.
A complete history of early theatricals in Utah.
Price 50c
For sale at the
Deseret News Book Store

Drawing Conclusions
Actual knowledge of our superior laundering gained by patronage is convincing proof of the merits of our SOFT WATER PROCESS laundering.
TROY LAUNDRY,
"THE LAUNDRY OF QUALITY."
Both Phones 193. 166 MAIN ST.

A Soap Bargain!
PINE TAR SOAP
Which formerly sold at 50c the box, now being sold at
3 Cakes for 25c
This is a first class article antiseptic and prophylactic.
SCHRAMM'S,
"WHERE THE CARS STOP"
Stamps and Car Books.

MISS RITA JACKMAN,
TEACHER OF PIANO.
Pupil of Jonas. No. 41 E. North Temple. Bell Phone 1067-x.

HAWAIIAN TROUBADOURS
CHAS. C. BUSH, Mgr., Phone 553-k.
Henry Bird, Vocal Director. Hugh Lambourne, Harp Guitarist. John W. Bush, Orchestra. We furnish music for all occasions, Vocal or Instrumental.

JOHN J. McCLELLAN.
Organist of the Tabernacle. Director S. L. Symphony Orchestra.
PIANO, ORGAN AND THEORY.
Both Phones. Office hours, 10-12 a. m., 2 and 4 p. m. Studio 610-11 Templeton Building.

MATIE HALL.
Teacher of Piano.
At Gordon Academy.
Pupil of Dr. Louis Lisser, San Francisco. Graduate of the University of California. Studio 78 E. First North St.

GEORGE E. SKELTON.
Teacher of Violin.
(Graduate from Trinity College London) References and Studio: Room 5, Board of Trade Building.

H. A. MONTGOMERY.
Manuscript Copyist.
Copying, Transposing, Orchestrating. Studio over Beesley's Music Co., 49 So. Main Street.

MRS. K. G. MAESER.
Pianoforte Instructor.
Residence and Studio, 241 So. 8th East. Tel 2611-k.

ANTON PEDERSEN.
Studio of Piano, Violin and Harmony. Odeon, 25 East North Temple. Both phones.

MISS CATHERINE B. BUTLER.
Teacher of Elocution and Reading
235 South Third East. Bell phone 2423-x.
HUGH W. DOUGALL.
Teacher of Voice Building, Interpretation, Oratorio and Opera. Studio 611-12 Templeton Bldg. Bell phone 4372 red.

EFFIE DEAN KNAPPEN.
Voice Building and Physical Development.
Studio: 525 Constitution Bld.

GEO. CARELESS.
Professor of Music.
Lessons in Voice Traling, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Fergus Coulter's Music Store.

TRACY Y. CANNON.
Pupil of Alex. Guilmant, Paris, and Alberto Jonas, Berlin.
Pupils received in Piano, Organ and Harmony. Studio 615-16 Templeton Building. Studio Phone Bell 2591. Residence both phones 832.

SPENCER CLAWSON, JR.,
Piano Instruction.
Pupil of Marie Prentner and Theodore Leschetizky of Vienna. Studio 604-5 Templeton Bldg. Bell phone 5151.

MRS. JOHN MORTON DAVIS,
Piano Instruction.
LESCHETIZKY METHOD.
Pupil of Harold Von Mickwitz and Julie Rive-King, Bush Temple Conservatory, Chicago, Ill.
119 W. North Temple. Bell phone 1730-x.

H. A. MONTGOMERY,
Teacher of Slide Trombone, Cornet, Baritone and all Brand Instruments. Studio at Beesley's Music Co., 49 South Main street.

C. D. SCHETTLER,
602 Templeton.
Cello Pupil of Anton Hekking and Jaques Van Lier, Berlin. Soloist at Nuremberg and New York.
Conventions, Instructor of Cello, Guitar, Mandolin and Banjo.

EDWARD P. KIMBALL,
Piano, Organ, German.
Assistant Organist of the Tabernacle. Organist First M. E. Church. Studio 606 Templeton Building.
Bell Phone Studio, 493; Res., 915-z.

MRS. MATTIE READ EVANS.
Pianist and Teacher.
Pupil of Godowsky, Berlin. Studio at 230 4th Avenue. Tel. 1251-k.

SQUIRE COOP,
Pupil of Godowski and Busoni. Piano, "Coaching in Vocal Repertoire." Studio Deseret National Bank Bldg., Rooms 12 and 16.

RENEE E. REDMAN,
Vocal.
(Lamperti Method.)
Pupil of Mme. Esperanza Garrigie, New York. Studio: 130 South First West St. Bell Phone 763-z; Ind. 556.

MME. AMANDA SWENSON,
Teacher Vocal Music.
The Old Italian School.
The GARCIA Method.
Studio: Beesley Music Store.

M. J. BRINES,
VOICE CULTURE.
And the Art of Singing.
430 Security & Trust Building. Bell Phone 4368-x.

ANDREW BOWMAN,
Baritone.
—BEL CANTO—
(Beautiful Singing.)
Late vocal instructor at the American Conservatory of Music, Chicago. Songs in English, French and Italian. Free voice test. Studio: 600 Templeton. Residence Bell phone 1435-x.

CHAS. OVIDE BLAKESLEE,
TENOR, and
ALBERT KEARSLEY HOUGHTON,
BARITONE.
Voice building and tone placing. Porpora method according to the traditions of Italy. Reliable judgment of voices free. Studio, 613-19 Templeton Building.

LUELLA FERRIN SHARP.
SOPRANO.
Pupil of Mme. Katherine von Klenner, New York.
Teacher of GARCIA METHOD.
Studio 307 South State St.

WETZELL'S VOCAL STUDIO.
69 No. State.
Mrs. Wm. A. Wetzell, Instructor Vocal Art. Mr. Wm. A. Wetzell, Supervisor Music Public Schools. Bell Phone 288-nk.

MRS. AGNES DAHLQUIST-BECKSTRAND.
Pianoforte.
Graduate Sterns Conservatory, Berlin, Student Xaver Scharwenka. Studio, 103 B Street. Phone Bell 1044-nx.

ELIHU CALL.
Voice Trainer.
Pupil of Minetti, Graduate of Peabody Conservatory of Music. Studio above Beesley Music Co. Voices tested free, daily from 12 to 1 p. m.

B. M. YOUNG, JR.,
Teacher of Violin.
Pupil of Back & Schmadea, Brussels, Belgium.
Studio 119 E. South Temple. Bell Phone 3224-x.

WM. C. CLIVE,
TEACHER OF VIOLIN AND PIANO.
Studio, 116 North State Street, just through Eagle Gate. Ind. phone 1384. Orchestras furnished for all occasions.