

OUR BUSIEST MEN.

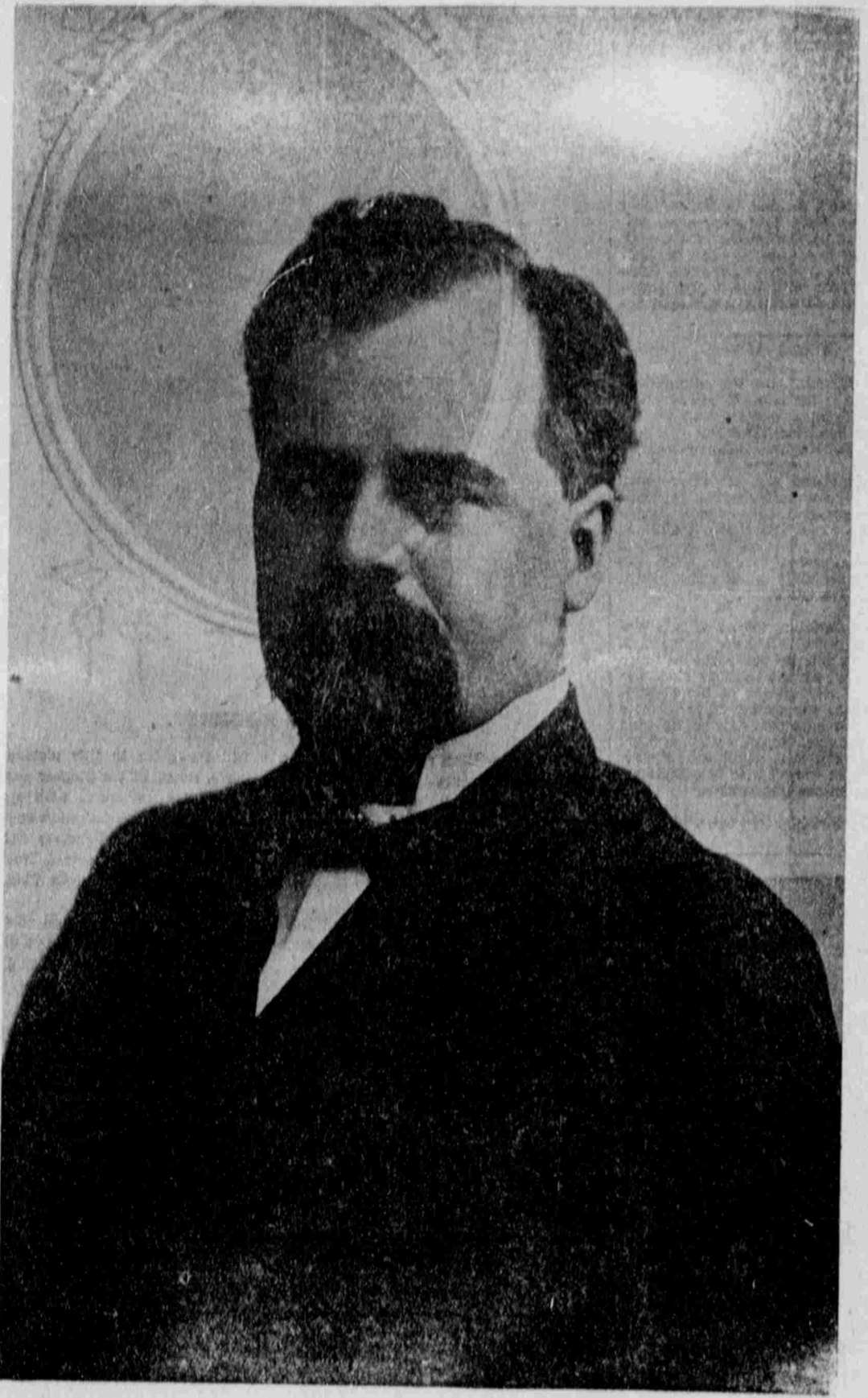


Photo by Johnson.

POSTMASTER ARTHUR L. THOMAS.

Postmaster Arthur L. Thomas has just received his commission from Washington for his second term as postmaster at Salt Lake City, and is busily engaged in plans for the future betterment and development of the postal administration in this city.

Mr. Thomas was born at Chicago, Ill., Aug. 22, 1851. His parents removed from there to Niles, Ohio, and from there to Pittsburg, Pa., where young Thomas lived until he was 15 years of age. He attended the public schools of Pittsburg, and left school when 11 years old, to work in the rolling mills of Pittsburg. He worked in the day time, and attended private schools in the evenings. When 18 years of age he was appointed to a clerkship in the office of the clerk of the House of Representatives at Washington, D. C., which position he held until appointed Secretary of Utah in 1879 by President Hayes. He was reappointed Secretary of Utah by President Arthur, and served until the expiration of his second term in April, 1887. In 1880 he was appointed Supervisor of Census for Utah, and in 1881 a special agent of the government to collect the statistics of the schools and churches of Utah. In 1884 he was appointed a member of the Commission to codify the laws of Utah. In December, 1885, he was appointed a member of the board of directors of the Deseret Agricultural and Manufacturing Society. In 1887 he was appointed a member of the Board of Trustees of the Reform School, at Ogden, and served until April, 1893. He was for two years chairman of the committee which completed the erection of the Reform School building, and of the committee which selected the plans, and completed the erection of the first section of the Agricultural College buildings. He was appointed in April, 1896, chairman of the commission which selected the plans and awarded the bids for the first new penitentiary building erected by the federal government. He was appointed postmaster of Salt Lake City in January, 1898, by President McKinley, and was reappointed postmaster in February, 1902, by President Roosevelt. He commenced the work of establishing Rural Free Delivery in Salt Lake Valley. He is engaged in an important irrigation enterprise in Idaho; is superintendent of the Maxfield Mining Co., and is a director in several local institutions.

along the celebrated pastoral in Wil. Ham. Tell, passages in Martin, Semipalmide, etc.

The sarrasophone belongs also, to the double reed family, and comes in quartets. It is a queer looking instrument, twisted and looped, but looking a good deal like a tenor horn. The bass instrument is the one most used. They are a good instrument to 'fill in' with but of late years have largely passed out of use. Gimpore left one in this city after his visit here, and it fell into the appreciative hands of Mr. George Ford. The entire neighborhood of the Miller hotel also thought Mr. Ford appreciative of that instrument too much so in fact, as he 'burned the midnight oil' and 'ree with the sun' to perform on his beloved sarrasophone. Every morning, the proprietor of the hotel harvested a great collection of hoochies from his back yard, where they had winged their way the previous evening from a score of directions, and as he would save him quite a sum he would have otherwise expended for kindling. But the sarrasophone drove all the cats out of the neighborhood, and frightened all the crying infants into absolute silence; so that Mr. Ford's exertions on that horrible instrument were not without some advantage. Mr. Ford really intended to become a great artist on the sarrasophone, and after disemboweling the atmosphere of the Miller hotel corner for six weeks, causing the thousands of people in a dozen restaurants, and nearly sending the entire hotel colony after the cats, Mr. Ford concluded that his genius led him in other directions than in the Jacob's ladder, directed to him by his name, and to fame by further wrestling with the sarrasophone, so he threw up the sponge at the end of the 195th round and retired to the realms of quiet and reflective thoughtfulness.

"Well, there is the whistle for the nocturnal prowler. Come and feed with me over at the Tavern; and some other time I'll talk to you again."

ODD COIN FOUND.

The finding of an ancient Chinese coin of a species never before seen in this country, according to the opinions of the present-day coin experts, has caused considerable excitement in Buffalo, especially among the geological students. It was discovered imbedded in the glacial clay at a depth of 15 feet below the surface by workmen at the steel plant, C. C. Conkling, the chief engineer at the plant, took charge of the coin, and he is authority for the statement as to its location at the time of discovery. Mr. Conkling, although not a coin expert, appreciated the extraordinary conditions under which the copper piece was found, and noted its condition. One edge of the coin was noticeably worn, and Mr. Conkling says this, no doubt, is due to the action of water upon it.

The coin somewhat resembles the Chinese money of the present day so far as the shape is concerned. It has the square hole in the center, but the characters upon it differ slightly from those of the present Chinese script. The copper piece was turned over to J. J. Albright, who intends to have its date learned, if possible. Mr. Conkling said that the coin was found by laborers who were engaged in excavating a space for one of the furnaces at the steel plant. There seems to be some question as to whether or not the coin was imbedded in the clay. The workmen say it was, but there is a possibility that it was buried in the soft earth and fell into the excavation after the glacial clay had been reached. However that may be, the coin is exceptional, and New York experts are said to be at a loss to classify it.

The geological students of this city are deeply interested in the coin and the conditions under which it was found. If Mr. Albright has no objections, it is said that an effort will be made to have the piece sent to China for any additional information that may be given.—Buffalo Express.

A SERIOUS PROBLEM.

A young deaf and dumb couple who were married recently, and began housekeeping in a flat, have found their greatest difficulty in providing some substitute for a door bell. The door bell already in the building they found of course entirely useless. They consulted all their married friends and acquaintances among the deaf mutes as to what to do, but it appeared that all of them had either married persons who could hear or else kept servants who could hear, so their experiences counted for nothing. Obviously, in the absence of the sense of hearing, either sight, smell, taste or touch, had to be relied upon to show them when a visitor was at the door.

The first idea that occurred to the couple was to remove the bell and hang on the chapper ribbons that would wave whenever any one pressed the button. But this would do no good unless some one were looking at the ribbons, and it scarcely seemed worth while to mount guard over it at all hours. Then some one suggested fastening a phial of oil of peppermint or other rose to the buzzer, so that it would spill a few drops when it moved. The sense of taste, so far as they could devise, could not be made available in any way. Just at present a carpenter is making for the flat a sort of sounding-box, in which the vibration of the bell will be so multiplied as to be perceptible by the sense of feeling to the delicate nerves of the deaf. At least, they hope this will prove a solution.—New York Evening Post.

A Night of Terror.

"Awful anxiety was felt for the widow of the brave General Burnham, of Machias, Me., when the doctors said she would die from Pneumonia before morning," writes Mrs. H. Lincoln, who attended her that fearful night, but she begged for Dr. King's New Discovery, which had more than once saved her life, and cured her of Consumption. After taking she slept all night. Further use entirely cured her. This marvelous medicine is guaranteed to cure all Throat, Chest and Lung Disease. Only 50c, and \$1.00. Trial bottles free at Z. C. M. I. Drug Dept.

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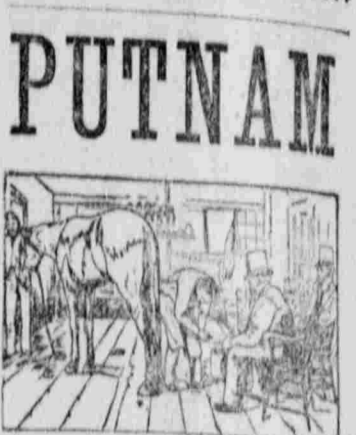
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SALT LAKE TALKS ON UP-TO-DATE MUSICAL INSTRUMENTS

"Why are band instruments pitched in different keys?" was asked of a band musician of this city today. "There is no valid reason why they should be," was the prompt reply. "We have cornets in B and E flat—rarely in C, trumpets in the same keys, alto in E flat, tenor horns in B flat, tubas in B and E flat, F, French horns in F, flutes in D, clarinets in A, B and E flat and C, saxophones in E and B flat, while bassoons, oboes and English horns are in C. If all of these instruments were made in the same pitch, say C, it would greatly simplify matters, both as to score writing and as to transposition, which would be entirely avoided. Moreover, the key of C is a sweet and pleasant key to listen to.

"There are many musicians to whom transposition is a hardship. It requires training, and sometimes long and severe practice before a player can transpose at sight, although after it is once learned, transposition is not so difficult. Then it depends a good deal upon the make-up of a man's mind. If he is naturally quick witted, a player can not only transpose as he goes, but read ahead. Then again, if a man's 'think tank' operates slowly, transposition is with him a laborious matter, and there are players who could not learn to transpose at sight if they lived to be as old as Methuselah. Transposition of half a tone throws one into some awkward keys. For instance, half a tone below C gives the key of B, and half a tone above gives the key of C sharp, while it requires an agile minded performer to carry a transposition of a fifth either above or below.

"Orchestral playing is all in C to accord with the piano, although the orchestral wind instruments are not transposed to that key, except the double reeds. Shanks are made for cornets, alto and tubas which will throw those instruments into C, and French horns have C crooks. But the trouble is that the instruments are then being played out of their natural pitch and are not always to be relied upon. They do not give satisfaction, either in tone or in execution. With the use of a shank on the crook there should be a corresponding change of length in tubing in order to get a reliable tone, and this cannot always be done.

shrill work; and this was noticed when the Italians were here.

"Saxophones have come to stay, notwithstanding the senseless opposition offered by Cappa who declared that under no circumstances would he have one in his band, and that he could produce the same effects by a combination of other instruments. The use of the soprano is of doubtful utility, as it is a rather 'weak sister.' But in some bands both the high and the mezzo sarranos are used, and together they are stronger. The baritone often takes the part of the bassoon and is much heavier of tone, and bands of any size aim to have at least three of this class of instruments. A full set includes two sopranos, alto, tenor, baritone, bass and sub-bass. The latter resembles a small violin, but rather the acoustic principles upon which it is built. Besson and other makers have also demonstrated this.

"There is a constant evolution in musical instruments, particularly band instruments. The old French horn was formerly a plain, valveless affair, whose tones were secured by a combination of the lips and the right hand inserted in the bell. In those times the music written for the horn was very simple—had to be. But now the French horn is provided with valves, the same as other brass-winds, and scores for the horn are often as difficult as those written for other valve instruments. As it is pitched in F, it gives surer satisfaction by playing only in that key, and transposing when the score is written in other keys. The instrument is provided with crooks which will give almost any key, but the difficulty of adjusting the slides to the different changes of key, and the variation of the amount of tubing makes certain effects unreliable. But when properly played, the French horn is not to be surpassed for rich, sonorous and sweet tone.

"Attempts have been made to build the clarinet on a sliding scale, as the pitch depends on the length of the instrument. But the difficulty of readjusting the keys to each change of pitch has proved an insurmountable barrier, and it is not believed that any such change can ever be made. The pedal bass clarinet is a unique addition to band instrumentation, reaching an octave below the bass clarinet, but its great cost will shut it out from anything like general use, and I doubt if over two or three bands in the country are using it. Such an instrument is effective only in a large band. The soprano instruments in E flat are a nerve segregating nuisance. Respectable bands have thrown out the E flat cornet entirely, and E flat clarinets are used with caution. I do not know of anything more exasperating than an E flat clarinet with a poor reed in the mouth of an indifferent player. The prejudice against E flat cornets is extending to the whole class in some bands, as witness the Royal Italian band, where the cornets are entirely displaced by trumpets. The same thing has been done in the larger orchestras. I doubt the wisdom of this in concert bands, as when trumpets reach into the upper registers, they have a tendency to

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