DESERET EVENING NEWS: SATURDAT, MARCH 11, 1905.

Music and ~ Musicians

OVERS of the art divine are looking with pleasurable anticipation towards the next few weeks' hap-

penings. The Symphony orchesra will give its biggest concert; the Savage Opera company, renowned the land over, will present four works, and last but not least, Conried's famous organization will be heard at the Tabernacle. All these events occur before conference and every taste except that devoted to ragtime will have ample upon which to feast itself. . . .

It is a pleasure to know that Mr. Savage has yielded to the local desires and struck out "Il Trovatore" from the Salt Lake repertoire. The list as it now stands is an ideal one and will run as follows: Monday, "Lohengrin:" Tuesday, "Carmen;" Wednesday afternoon, "Tannhauser;" Wednesday night, "La-Boheme." Most of these works are entirely new to our music lovers and theater goers, though selections from, the Wagner operas have been so ofttwo en heard from the concert stage as to render them familiar. An endeavor was made to induce Mr. Savage to give us Othello," but it was found impractica-

The list of Envage's singers includes The list of Baving's singers includes a score of prima donnas, tenors, bari-tones and basses, many of whom we're brought from Europe this season. Among the well known favorities of the Among the well known favorites of the company may be mentioned Joseph sheehan, the great high C tenor; Wil-liam Wegener, the Wagnerian tenor; Winfred Goff, the artistic American baritone, and Arthur Deane, the Covent Garden baritone; Jean Lane Brooks and Gertrude Rennyson, the dramatic sopranos; Francis J, Boyle, the young basso who recently returned from study under Spriglia, in Faris, and Hurrison under Sbriglia, in Paris, and Harrison W. Bennett, the basso-cantante. Among the most worthy features of

Mr. Savage's organization is his full grand opera orchestra, under the musi-cal direction of Chevaller Emanuel and cal direction of Chevaler Liminer has Mr. Elliott Schenck. Mr. Emanuel has held the baton during the last 30 years over all the great singers in Europe. Mr. Schenck, the Wagnerian conductor, was four years with the Walter Damrösch German Opera company after eight years' work in Germany. The orchestra will number 42 men, and an orchestra will humber 42 men, and ave cutire row of parquète seats will have to be taken out to accommodate them. All of the operas will have new and elaborate scenic productions, it being

Manager Savage's ambitious presenting ensemble performpart plan in presenting cheening periodic ances to give the operas an investiture that leads all previous grand opera presentations in this country. The chorus of 50 voices is all-American for the first time, and has been repeatedly praised as unexcelled even by the Me-smellion Opera House company opelitan Opera House company. . . .

The Salt Lake Symphony orchestra's third concert will be given a week from Monday night and the advance sele be-gins next Friday. Mr. Shepherd takes great pride in the program for the ocwhich is as follows:

rector that some Salt Lake orchestra rector that some Sait Lake orchestra players rather characterize as "light-ning on stilts." He "got after" sever-al who were taken in to reinforce the company's orchestra, telling one local musician that he musth't think he was musician that he musth't think he was there mereiy as an ornament, while yet abother was made to "stay in after school" and "practise up" on his little piece, much to his disgust. A third musician remarked after catching it from the wizard with the baton, "I re-ally thought I knew a thing or two about music, but I guess after all I don't." The musical score for this class of work is very exacting. The work must be prompt, technically ex-act, and the expression vivacious, and no fly specks must be played as notes either, as happened some time ago, only in this instance the slide trombone player saw a horse fly on his score, and player saw a horse fly on his score, and played it for a full note ritard, an-dante tempo, double forte. It pretty nearly broke up the entire perform-



piece will run all summer at Atlantic Clity.

After weary years! "Since my visit to America." remarks George Edwardes in an interview in a London news-paper, "I'm convinced that musical comedy in New York has no longer to live than it has in London."

Victor Herbert and Harry B. Smith Victor Herbert and Harry B. Smith have been commissioned by Manager Charles B. Dillingham to write a new conic offera for Lalu Glaver, in which the star will appear next season. No title for the new piece has as yet been decided upon, but it will be the first collaboration of Herbert and Smith in quite a long time, and much is expected of their new effort.

Harry B. Smith hus been engaged to rewrite Strauss' masterwork, the comic opera of "Die Fledermaus," for Fritzi Scheff, and the Smith version, which is to have "comic opera touches" (a la Smith), is to be called "The Bat." When Harry G. gets through with this work (which has just drawn \$20,000 at one performance at the Metropolitan Opera House) the famous Fledermaus will indeed be a bat.

De Wolf Hopper in his new opera, "Elystum," probably will be the attrac-tion to follow "Fantana" at the Lyric Theater, New York, about May 1. The piece is from the pens of Frederick Ranken and Reginald de Koven, and the elongated Mr. Hopper will be seen in it as the king of somewhere-or-other. Except when he was playing "El Capi-tan," Mr. Hopper has been a king pret-ty regulariy for a longer time than has Edward VII.

It is more than probable that Mr. Weingartner, who wigids a fluent pen,

CHICAGO GIRL'S TRIUMPH.



New York has witnessed many prodiges, but it remained for an 11 year old Miladi Czerny to reap the greatest triumph of musical New York. She recently played Liszt's "Hungarian Fantasie" at the Metropolitan Opera House, and the great audience that heard her was captivated. She is the daughter of a Chicago music teacher, and the portege of Mrs. John A. Drake,

It is announced in the east that the | and Real Estate company and his risks, and Real estate company and ins rises, said last week: "I am not subsidized in the sense that I am insured against loss. One man-agement was not able to make grand opera pay, and it 'went broke.' The relation between the company and the director was the same then as now. "If a producer of company a sucmandate of Pope Pius X dismissing fe-male voices from all choirs in Roman Catholic churches has caused a great influx of fine female voices into light opera, the young women who had re-ceived instruction as choir singers now turning to the theaters for instruction and voice culture. This is especially true in Catholic cities where many "If a producer of comedies has a suc-cessful comedy, the production of which cost him, say, \$35,000, he keeps it on months and continues to make money on it. I make a production that costs \$35,000—"Ize Meistersinger," for in-stance-and how many times do I put high-priced singers have been thrown out of employment by the mandate. The local managers, as well as managers of big companies, are wen as man-agers of big companies, agree that there never has been a time when so much fine musical talent could be had stance-and how many times do I put it on? Four times, or five at the most. Then I go ahead and make another pro-duction which also costs a big sum of money. Thus the risk I run is really greater than that of most theatrical manages." so cheaply as now.

Some years ago the London Musical Some years ago the Lohold Adasat Times, after citing the high opinion of the Strauss waltzes held by Berlioz, Wagner, Bulow, Brahms, and others, remarked that: "Such testimonies as the foregoing might be indefinitely mulmanagers.' Henry Clay Barnabee, known from ocean to ocean for his sheriff of Not-tingham, in "Robin Hood," and for many years the active head of that organization, is still lying helpless at his home on Riverside drive. It was early last autumn that he received the injuries that have confined him ever since them. He was playing a visue-ville engagement in St. Louis, when he slipped and fell on the theater steps and fractured his right knee cap. He tiplied, for all the really great must-cians of the day are unanimous in their appreciation of Strauss' music. It is appreciation of Strauss' music. It is only the prigs and the pedants of the musical world who affect to despise his achievement on the ground of its trivi-ality and gayety. The Horatian max-im, "Dulce est desipere in loco," has no attractions to such as these; in music, as elsewhere, they would fain establish an unending, reign of earnestness."

As there will be no Beyreuth festi-

ຊາມາດນານແບບການທານານແບບການນານແບບການນານນາຍ

Capturing Cobras With Music. anunnunnunnunnunnunnunnunnunnunnunnun

The men in India who can effect the capture of these deadly reptiles must be possessed of remarkable skill or their lives are the forfeit. When a cobra takes up its abode in the neighborhood of a dwelling house it is customary to send for the professional anaka charmers. One of them strikes up a tune near the place where the snake is supposed to be located. No matter what the creature may be doing, it is at once attracted by the sound of muat once attracted by the sound of mu-sic. It emerges slowly from its hiding place and strikes an aithude in front of the performer. There it is kept engaged with the music while the other man creeps up behind with a handful of dust. At a convenient moment, when the cobra is standing motionless, tols man suddenly throws the dust over the head and eyes of the anake. Immedi-ately the cobra falls its length upon the ground and remains there for one short second-but the second is enough. With

The death-dealing cobra is pas-sionately fond of music, and it is through this means that its capture is often accomplished. The men in India who can effect the pure of these deadly reptiles must possessed of remarkable skill of it lives are the forfeit. When a co-a takes up its abade in the neighbor-od of a dwelling house it is custo-ity to send for the professional snake armers. One of them strikes up a ne near the place where the snake is posed to be located. No matter tat the creature may be doing, it is once attracted by the sound of mu-. It emerges slowij from its hiding tee and strikes an atiltude in front of

and bangs the lid. A very expert performer can capture the snake single handed, though it is highly dangerous. While playing with one hand he throws the dust sideways with the other and captures the snake with the same hand. The whole action must be like a flash of lightning, for a half second's delay or the merest bun-gling in throwing the dust or catching the snake would prove fatal to the onsnake would prove fatal to the op erator.

Musicians'



There's a subtle fellowship At the play; Sentiments that sort of grip In a way To bring people very near. Outer thoughts all disappear and we lend a common ear And we lend a common ear To the play.

Interested as can be In each part: Giving all the sympathy, From our heart. To the heroine so fair: And the plotters who would dare To enneah her in a snare We would thwart.

Then the villain, so suave, Trim and neat; How we hate the pollshed knave Whose deceit Parts the lover and the lass! And our joy is nearly crass When at length we see him pass To defeat.

When the hero proves that he

is sincere: Chooses love and poverty Without fear; Dons a workman's cap and blouse, Just to win her for a spouse; That's the time when all the house Wants to cheer.

And when virtue has achieved Victory, Everybody feels relieved, Mightly; When they're in each other's arms, Safe from trials and alarms. There's a scene that always charms Wondreusly.

Seems as if each player had Been a friend. And it makes us kind of sad At the end. When we have to say "Good-bye." There's a dimness in each eye As the nudlence with a sigh. Homeward wends. -Louis J. Stellman in Lesile's Weekly.

THE TALKATIVE STAGE HAND.

Turn on that red "are" light there, Bill, My cue's a full "bunch" blue. And say, don't knock that "frame," keep still, "result."

That's all you've got to do.

Tell them "supes" to shut their traps, And clear out of the "wings;" I never see such noisy chaps, A-rubberin" after things.

And there's them kids what comes out last Why don't they stay upstairs? Brace up there, Bill, he's comin' past, The feiler with the airs. What's that? The leadin' man, you say? Oh, fudge, but ain't he stout! "And night is fast succeeding day"-Your eue, Bill, turn it out.

Thank the Lord It's over, Bill,

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dents and you will dents and you will taught in vain. Cordially, CARL E. DUFFT.

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17

Overture, "Merry Wives of Wind-symphony B minor Schubert a. "She Alone Charmeth My Sadness," from "Irene,"Gounod

Anthony E. Carlson. a) Largo (strings and harp)..., Handel b) Pecheur Napolitain et Napoli-

Concerto for plane, A minor, Op.

16 Jno, J. McClellan, Waltz, "Tales from the Vienna

March from "Tannhaueser," .. Wagner

The chance to hear our grand or-

chestra supplemented by two such so-lolsts as McClellan and Carlson is one that does not occur many times in one season, and a standard sta season, and it ought to be taken full

Three weeks from next Tuesday promises to be a memorable date in the musical history of Utah. On the evening of Tuesday, April 4, the world famous singers of the Conried Metroolltan Opera company will be heard or the first time in Salt Lake City, he Salt Lake Tabernacle has been chosen as the scene of this bit of his-tory making and it remains for the people of Utah to say whether or not the first appearance of the Conried Metropolitan Opera company will also be its last appearance. be its last appearance.

Nordica, Dippel, Homer, Journet, Al-ten, DeMacchi. These are names to conjure with in musical circles. The Metropolitan chorus, each member of which is especially trained, the Conried orchestra of sixty pleces, with a master at each instrument. Could a more al-luring prospect be spread before any public? If the Tabernacle is not filled to its doors on the evening of this con-cert it assuredly will, not be the fault of the Conried Metropolitan Opera com-

is impossible to believe that, in a It is impossible to believe that, in a state where a census of the music lov-ers would practically be a population census, there will be so much as stand-ing room in the Tabernacle when the first number on the splendid program is begun. Utah would not be true to its reputation, true to its artistic in-silhots, true to itself, in any other case. The Conried Metropolitan Opera com-pany's concert will be an occasion for a manifestation of state pride. It will manifestation of state pride. It will be much more than a mere musical event, notable though that event will be in itself,

As has been heretofore announced, the first part of the program will consist of arlas by Alten and DeMacchi from famous operas, intermingled with chor-sil and operations of the state of al and orchestral numbers. The second part will contain Rossini's superb "Stabat Mater," which is declared by most competent critics to be the maswork of the famous author of "Wil-m Tell." The Stabat Mater alone will be worth going miles to hear, as many have gone miles to hear it before

now. The public is to be congratulated on its opportunity, and the public is taking advantage of its opportunity. The sale of seats, which has been in progress for three weeks at the music store of the Constraint of Ansar company on for three weeks at the music store of the Carstesen & Anson company on Main street, has been more than satis-factory. The dissemination of the fact that only 4.315 seats are to be sold has caused a rush of buyers. While many desirable seats may still be had it is most advisable that early selec-tions be made. It will not be possible at the last moment to secure first class ons be made. It will not be possible t the last moment to secure first class

The "Mother Goose" boulevard has the Mother Goose boulevard has drawn such crowds that a local busi-hear man dolefully says it will mean poor city collections for some time to come. The company has a musical diEn perwo

GROUP OF TEN PRINCIPALS OF THE HENRY W. SAVAGE ENGLISH GRAND OPERA COMPANY,

opera be found that has made

goods to market.

greatest success in this country within the last 10 years. Several American

comic opera companies have gone to England, but this will be the first time one has been sent on the continent.

Wagner's juvenile "Christopher Co

ance, and the trombone artist did get | will, on his return to Germany, giv "broke up" in business as far as his engagement with that particular orhis impressions of musical life in New York. He was particularly pleased by the discriminating intelligence shown chestra was concerned.

by the Philharmonic audiences, and he remarked at a banquet given in his honor that while the enthusiastic ap-Messrs, McClellan and Weihe leave Messrs, McClellan and Weine leave early Monday morning next on their brief southern Idaho trip. They per-form in Rexburg, Monday evening, the next night at Idaho Falls, at Rigby on plause after the ninth symphony ha given him much pleasure, he had bee even more deeply impressed by the absolute silence which always prevailthe 15th inst. and then skip home, reaching Salt Lake again bright and early Thursday morning, laden, it is to hoped, with abundant financial reed during a performance. It was at first contemplated that Fritzi Scheit, when she is presented in light opera in Vienna next season, would appear in "Gtrofte-Girofta," "Fatinitza," and other classic pieces, but the Viennese want to see an Ameri-can production, and suggested that the opera he found that has made the

. . .

turns.

A recent issue of the Minneapolis Journal gives a four-column write-up of the new \$20,000 Kimball organ to be set up in the Auditorium there, with the announcement that Prof. McClellan will be asked to give a recital on the great instrument shortly after its com-pletion. One half of the cost of the organ is paid by President Bechtel of the Auditorium association.

Messrs. McCiellan and Hugh Dou-Caruso is to be the leading tenor and Campanini the conductor of a six gall, the baritone, are to go on a con-cert tour in northern Colorado, shortly weeks' season of Italian opera to be given in Parls in May by the company of the Teatro Lirico Internazianale o ofter the next Symphony orchestra concert. They will appear at Colorado Springs, Denver and Boulder, and perafter the next haps Greeky.

of the Teatro Lirico Internazianale of Milan, Seven operas, all of them new to Baris, are to be giveri-Cilea's "Ad-rienne Locouvreur," Mascagni's "Ami-co Fritz." Giordano's "Siberia," "Fe-dora," "Andre Chenier," Leoncavallo's "Zaza," and Filiasi's "Manuel Menen-dez." The manager is the publisher, Sonzogno, who is thus bringing his works to market The Daynes-Romney Music company will remove on the 15th inst., to the Hooper block on east First South street. . . .

Howard Harrold will sing a solo, "But the Lord is Mindful of His Own," from the oratorio of St. Paul, in the First Presbyterian church tomorrow

morning. . . .

wagners juvenue Christopher Co-lumbus" overture, which recently had its first hearing in England, has a poetic basis, which Wagner thus de-scribed: "At the close of the Middle Ages a new impulse led the nations Tomorrow evening's concert in the Grand theater will be the last of the season to be given by Held's band, as Mr. Held finds his daily business forth to voyages of discovery. The sea became the soil of life; no longer the land- locked sea of the Hellenic world. as Mr. Held finds his daily business so pressing that he cannot give the time bacessary to the Sunday concert work. The program has been well se-lected, and the main features will be a soprano solo by Mme. Ferenzi Tay-lor, "Come Back Dearest Heart," a waitz solg: also a vocal solo from Miss Corinne Harris, "The Wreath You Wove," by Cole. Little Miss Kate Fordyce will sing "The Sweetest Girl in Dixie," and the principal numbers by the band will be the overture to William Tell, and the "Dances" from Faust. The series of concerts began in September, and have been successful, land- locked sea of the Hellenic world, but the ocean that engirdles the earth, Good-by to the old world; the yearn-ing of Ulysses for hearth and home and wedded wife had given place to a longing for a new, an unknown coun-try, invisible as yet, but dimly boded." A Paris dispatch says: Miss Ellen September, and have been successful artistically and financially. Held's winter band concerts have become a

regular feature of the cold season in this city. Master Fitzgerald of the Junior Ca-thedral choir distinguished himself the other evening, with his violin in a concert at Ephraim. The young man is considered quite a promising musi-



Thomas Q. Seabrooke is to be starred in a new opera next season, owing to his success in "The Billionaire."

"The Girl and the Moon," a big musleal comedy, will start out next month with Gertrude Vance in the title role. It is expected that this New Yorkers, As there will be no Beyreuth festl-val the coming summer, American tour-ists in Europe anxious to hear festl-val performances of Wagner's operas will have to go to Munich, where they will also be able to hear two perform-ances each of three of Mozart's operas: "Figare," on Sept. 11, 19; "Cosi fan tutte," Sept. 13, 17; "Don Giovann," Sept. 15, 21. The Wagner performances will consist of "Die Meistersinger," Aug. 7, 18, 31; "Tristan," Aug. 16, 28. Sept. 2; "Flying Dutchman," Aug. 15, 30; and three cycles of the four Nibe-30; and three cycles of the four Nibe-lung operas, Aug. 9-13, 21-25; September 5-9. Circulars can be obtained from Schenker & Co. Promenadenplatz, 16 Munich.

The man from Mexico is after Tet-razial. The songbird from Italy, who has warbied her way into the hearts of San Franciscans, is to be snared in the legal mashes of the law. When she salled for this country her incompar-able voice and her graelous self were constructively in a caze-an ironconstructively in a cage—an iron-cound proposition of the sort conceived by willy theatrical managers, who in-ture a profit for themselves when they sure a profit for themselves when they engage the talents of a public idol. It is called a contract, and Tetrazzini is said to have done something which the law construes as a "breach." If some lawyers are right, it will cost Tetrazzini \$24,000 and she will not be permitted to pay the obligation by trilling a few high notes.

Somebody wants to know if Lillian Russell wasn't a member of the old Duff Opera company when that organzation was at the height of its success s years ago. Certainly she was, And ferona Jarbeau was in the same cast. Verona Jarbeau was in the same cast. Miss Russell has just won a new and great triumph in "Lady Teazle," An accident recently put a stop to her long-run in New York, and she has return-id to the stage of the Hollis Street Theater, Boston. She is younger and handsomer than when she played in "A Trip to Africa" in 1887. Miss Jar-beau has dropped out of sight. What a dainty little French girl she was! She married Jeff Bernstein in 1889 and was given a company of her own in vas given a company of her own in 'Starlight." Then she ceased to be heard of.

bers among his admirers many

who consider him the best of

active American playwrights,

recently returned from Paris. Shortly

after his arrival he submitted to the interviewer, with this result:

"What ideas did I get in Paris?" he

began. "Absolutely none, I cannot

magine a playwright going there for

ther idea or inspiration. The Parisian

writer of plays seems to have but one

theme to exploit, and he does not

Thomas Talks of Paris Plays.

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UGUSTUS THOMAS, who num- | in the three front rows cannot see

and fractured his right knee cap. H was forced to abandon his profitable

vaudeville tour and return to his hom

n New York. It was thought for a time that his hurt would keep him



Let's go down in the 'dock' have a little friendly fill With what I've got in stock. And have a little trust in stock. With what I've got in stock. -Frank J. Alsdorf.

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Those who heard Senator Dolliver of Iowa make a speech on the acceptance of the statue of Frances E. Willard for Statuary hall characterized him as an "oratorical genus." It was certainly a great speech and one which deservedly won applause in the galleries and con-ventuellose from the sector. We can gratulations from the senators. No one doubted before that Dolliver could talk, and talk well, but his speech recounting

the glory of Miss Willard was of the kind that thrills and stirs the bold. COFFEE.

Our Coffee Machines cost from \$9.00 to \$12.00 each and anyone who buys one and is not satisfied after following our instructions for thirty days, can have his money back. No one who loves good coffee

would take ten times the cost of the machine if he could not get another.

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Fire may result from one of very small and very numerous causes. The best Protection you can have is one of the liberal and carefully drawn pol-

made an ideal for the American girl to follow, instead of an actual type?' ' "The Gibson girl does exist. We have applications from 29 a day of the real article. She is, however, I should say, a product of this generation, the evolu-tion of the girl in the leave class; the girl who is brought up to golf, swim, play tennis, sail a boat, ride a horse cross country. "She is appraidle in the west and enicies which we furnish. Let us give you rates and

She is sporadle in the west and epidemic in the east. This is easily acparticulars today. liass naturally gravitates toward the

You see more of the Gibson type of giri in New York, Philadelphia and Boston than you do in Kansas City of St. Louis.

low the knees of the players. "What am I busy with at present?

But surely the theatrical malden does not belong to the leisure class?" "In her case she is naturally in that with a third-rate theater here. The stage is very high, so that the people show window, would she not?" Cello Pupil of Anton Hekking and Jacques Van Lier Berlin. Soloist at Nuremberg and New York Conventions, Instructor of Cello, Guitar, Mandolin and Banjo. J. J. TORONTO, Plano-Forte and Church Organ Tuner. M A St. 'Phone 1555-z. Graduate of New England Conservatory of Music, Boston, Mass.

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Telephone H81-R.

A Paris dispatch says: Miss Ellen Beach Yaw, the soprano whose mar-velous range of vloce attracted at-tention in America, has changed her name. As Mile, Elvanna she has just made a debut in 8 Rome in "Lucia di Lammermoor." The French and Ital-ians could not master her real name. Their changes on Ellen Beach Yaw have been grotosque, certain journals referring to the singer as "Miss Ellen Beast Jaw." Other efforts were equally distressing to the singer, who hopes by calling herself Mile. Elvanna she will obviate the difficulty. exploit even that one with the ability displayed by the English or American playwright. "And then the staging-so far as that is concerned they are absolutely behind the times. And the dirt and the desolation make of their theaters, in stead of places of amusement, simply

Felix Weingariner may spend' two months or more in this country next winter, conducting net the Philharmo-nic, but some other orchestra, prob-ably the New York symphony. If his admirerers succeed in raising \$25,000, half of which would go to the conductor and half to the orchestra. The sum of \$7,000, of which \$5,000 comes from a rich woman musical enthusiast, and \$2,000 from a man, is already piedged. Weingartner should be brought if it be possible, for he is the conductor of all others known to this public best suited to the cosmopolitan taste of depressing resorts. But the French people don't seem to mind that, "Bernhardt's theater is considered very much up to date. It would rank with a third-rate theater here. The sulted to the cosmopolitan taste of