he eighth and final presentation of rizona" will be given tonight. The office records tell an entirely satisfactory story, the business having ed from very heavy on the opening ts to more than fair on the closing, average forming totals strongly table alike to the visiting attrac- and the house.

e manager of the company said night that "Arizona" was originalbrought out in June, 1899, and the tation of its owners was that it d go on playing indefinitely. In they considered it something of a nd "In Old Kentucky." The forthat Mr. Thomas, its author—not years since a humble newspaper in St. Louis—had put into his ts in royalties since '99 can hardestimated. During two or three s there were three companies out, ing enormous business. One of rst duties of each of these comwas that which the manager has rned every night in Salt Lake g the past week, namely, to send ificate of the receipts, not only to wners of the play, but to Mr. as, and each week he is forwarded ft for his five or ten per cent of ltal, whatever it may be.

e of the present players were med in the original production in Robert Edeson, now starring in vers of Fortune," was the original Denton; Olive May was the first a, but she was soon succeeded by nor Robson, daughter of Madge Cooke, and it was in that part Miss Robson won her first fame. dore Roberts was the Canby in the al cast, and Serano was the first This part, short as it is, has s remained one of the central figof the play, but it is safe to say it has never been made to stand ore vividly than Mr. Campeau is g it this year. Campeau stepped the "Puddinhead Wilson" compato "Arizona;" these two parts are nly things he has attempted for ast several years, but his work in of them is sufficient to give him h place in the ranks of our standactors.

* * *

ther strong figure in the "Ari- company, who has left a deep ssion on our theatergoers, and the lady portion of it especially, lover, Mr. Farnum. His Lieut. n is one of the handsomest, manand most natural instances of actthe stage has furnished for many a past, and we are mistaken if the man is not heard from in the fu- Mr. Farnum comes of an old rical family, and his brother, Wil- Farnum, is at present playing the f Ben Hur in the enormously sucl company now rendering Gen. e's play. The "Arizona" Farnalls from Maine, where not many ago he was given an appointment Naval academy, but after a long le between his liking for the sea s infatuation for the stage, he the latter, and probably made no e. He has been filling the part ton for several years, and judgs his popularity may go on filling le as long as he chooses. Prior Arizona" he played with Robert ng and Chauncey Olcott, though given no great opportunity in company.

e way, if Owen Wister's western The Virginian," is to be dramawhat an ideal character Farnum make of the central figure in the

* * *

ay night, that everlasting atn, entitled "The Devil's Auctrevisits us and puts in that night the Salt Lake Theater. No eds to be told what sort of atn this is. It has made a dozen r for its proprietor, Chas. H. nd each season he adds to its tivenes by putting in new specitures, new costumes, new etc. The feature this year is d in a ballet fantastique, said urnished from Paris.

* * *

day, Wednesday and Thursday Theater will be dark, but on evening Mr. Pyper announces r of Clyde Fitch's plays in the y and the Lady." As everyone r with Nat Goodwin's history is this play was written for him, in the case of the play of "Nathale," after producing it for a the erratic Goodwin returned it uthor. It has been purchased ell known actor, S. Miller Kent, k the central role. Mr. Kent tege of James O'Neill, and with him several years in Cristo." The fact that Clyde trusts him with the part is e that he has the ability to cope e requirements.

Kent's engagement here will last hts and a matinee only.

* * *

pretty Irish romance, "The per," winds up its season tocomencing Monday. Messrs. Hammer announce that well ed melodrama, "The Fatal g." It is hardly necessary to t this play abounds in sensaecenes, thrilling incidents, and climaxes. Its scenes are laid about New York, and all the for scenic effects are taken ad- of. The Palisades of the Jerge of the Hudson a big snowffect, and many others are anas scenic features, while the promised is one of the strongseen at this house.

Fatal Wedding" will run Monsday, Wednesday and a Wedmatinee.

* * *

rsday, Ben Hendricks, who is favorite here, will again preperennial "Ole Olson." This running a race with "Yon Yond bids fair to outlive it. Mr. s is supported by a large comcluding Mattie Lockette and dish ladies' quartet. He himintroduce several new songs, g "Babies and Blossoms" and "Memories of my Swedish The Swedish contingent will doubt be out in force to welr old friend back.

* * *

l amusement circles everyone the question what the effect the promised war beair & Havlin and the Theatricate really break out, as the s of the past few days have indicated it might do. Stair are to the popular priced the- the country what Hayman, Frohman, Klaw & Erlanger are to the high priced houses—the undoubted monarchs. The two big concerns have always been working in two well defined fields, the Syndicate keeping out of the cheaper priced lines of amusement, and Stair & Havlin on their part, confining their energies to the attractions that roam the country over, playing at 50 and 75 cent rates. Now, however, the latter threaten to invade the domain of the Trust, alleging that great concern has broken faith with it by sending cheap attractions into some of the eastern centers.

Stair & Havlin have certainly commenced to mobilize their troops on the enemy's frontier. They have secured the Grand Opera House in San Francisco, are building a new theater in Denver, and they have just opened the Majestic in New York. They control 18 first class theaters in the big cities, besides the 34 popular priced houses strung from the Atlantic to the Pacific and from the Hudson bay to the Gulf of Mexico. They will doubtless make an alliance with the several independent companies headed by James K. Hackett, Mrs. Fiske, and Henrietta Crosman. Mr. Paul Hammer says that his contracts place his house in the Stair & Havlin chain and should that firm send to the west any high class attractions, they would certainly play at the Grand. On such occasions the prices would be advanced just as Mrs. Fiske advanced them on her memorable visit here. There would, of course, be a reluctance on the part of certain high class companies to play in a cheap priced house, but they would have no alternative, as they would be barred out of the Salt Lake Theater which is knit with hooks of steel in the Hayman Frohman chain. Then Mr. Hammer rightly figures that such occasional high class attractions as might stop at his house would be "boomed" as Mrs. Fiske was, by the very fact that they were kept out of the theater. This fact, added to the popularity of that actress, caused her to play to something like $3,400 in her three nights at the Grand.

The next moves on the big theatrical chessboard of the country, will be viewed with decided interest by all concerned, not alone in Salt Lake, but all over the arena where the two theatrical giants are about to enter upon their struggle. That Stair & Havlin are amply provided with the sinews of war is undoubted, as Mr. Stair himself is a many times millionaire, a banker, and the owner of the Detroit Journal.

THEATER GOSSIP.

Nance O'Neil has ended her San Francisco engagement, and pushed on to Los Angeles. "Magda" remains the feature of her repertoire.

Murray & Mack, who can always be relied on to jam the Grand, put in a full week there commencing March 2, producing "A night on Broadway."

Maxine Elliott celebrated her 26th birthday, in Providence, a week ago last Friday. She will go abroad on May 9, to be the guest of her sister, Gertrude Elliott, and Nat C. Goodwin will continue in "The Altar of Friendship," with Zeffie Tilbury as her successor. Miss Tilbury is expected to return from Europe early in April.

At Thursday's meeting of the Actor's fund, says the Mirror, it was decided that the benefit for A. M. Palmer shall be given early in May at the Metropolitan Opera House. A play with an all-star cast will be presented, and a committee consisting of Daniel Frohman, Joseph Brooks, Frank McKee, and William Harris was appointed to select the piece and arrange the cast. Mr. Willard has started the subscription list off with a check for $500.

It is a long time since the theatrical outlook was so dull and unprofitable at this period of the year, says the New York Post. The backbone of the season is already broken before the winter is finished, and the promise of spring is by no means abundant. Half of the theaters are occupied by the most frivolous forms of entertainment—variety, musical farce, or spectacle—and in the remaining half there are not to be found more than three plays which possess any substantial merit.

A staff of workmen are busily engaged at the Salt Lake Theater making the necessary changes in the stage to accommodate William Gillette's production of "Sherlock Holmes." Charles Frohman, Mr. Gillette's manager, is sending the entire production here just as was seen in New York and London, and there are some surprises in store for those who see the performance, especially in regard to the peculiar electric lighting effects which Mr. Gillette has produced in his play, and which are said to be the most startling ever seen on any stage.

J. H. Stoddart celebrated his 76th birthday recently by playing at Stockbridge, Canada, in "The Bonnie Brier Bush." It was in that town that Reuben Fax, playing Posty in Mr. Stoddart's support, was born. The leading local minister called off the Wednesday evening prayer meeting in order that the congregation could witness the performance of Mr. Fax, who had been a parishoner years ago. After the performance, when it became bruited about that it was Mr. Stoddart's natal day, the occasion became almost a jubilee, and both of the actors were given rousing receptions by the audience.

MUSIC NOTES.

The First Methodist church is to have an orchestra, with Mr. Winnans was leader.

Mascagni, with an orchestra of 50, opens in Los Angeles next Monday for a week's engagement.

The Woodmen of the World are talking of taking a band with them to Los Angeles at the coming convention.

Dudley Buck has decided to cease writing church music and to retire as church organist, devoting himself to other lines of musical work.

The demand for the talking and singing machines continues, and manufacturers are steadily improving them so as to lessen the shrilliness of the upper registers and the hoarseness of the lower ones. Some very excellent devices are now on the market.

Miss Sibyl Anderson, one of Prof. Weihe's pupils, is reported as doing especialy well in New York under Prof. Richard Arnold, and Mrs. Reimers, another pupil, has done so well with her violin studies in Chicago that she has been given a free scholarship.

There will be a meeting of the Salt Lake Symphony orchestra at the Theater on the afternoon of Sunday, March 1, in preparation for a concert to be given some time later, perhaps in May. The fact that this fine body of musicians are to appear again this season is very gratifying to lovers of fine orchestral music.

Choirmaster Evan Stephens has composed and published a fine anthem entitled "In Our Redeemer's Name," especially for the dedication of the meetinghouse of the Latter-day Saints in Copenhagen. Prof. J. J. Daynes has also composed and published an excellent anthem entitled "Glory to God en High."

Prof. Anton Pedersen is doing very well with the All Hallows College band, and has got the boys all interested in their work. Prof. Pedersen and his son Arthur took prominent part in Thursday night's concert in the Ogden Tabernacle, and the young man especially won commendation with his violin. He played "A Souvenir of Haydn."

A pianist whom we ought to hear again, says the New York Evening Post, in America is Eugen D'Albert. He is not only a virtuoso of the highest rank, but also a good composer, and he plays like a composer. He has lately aroused much enthusiasm in German cities, where he is always obliged, like Paderewski, to add half a dozen extras to his programs.

Prof. J. J. McClellan, who had charge of the musical part of the three nights' reading of Bishop Whitney's poem, deserves special commendation for the way the work is his department was executed. Every song had a special application to something that had gone before or was about to transpire in the reading, and the influence thus created on the auditors could not fail to put them in warm accord with the reader.

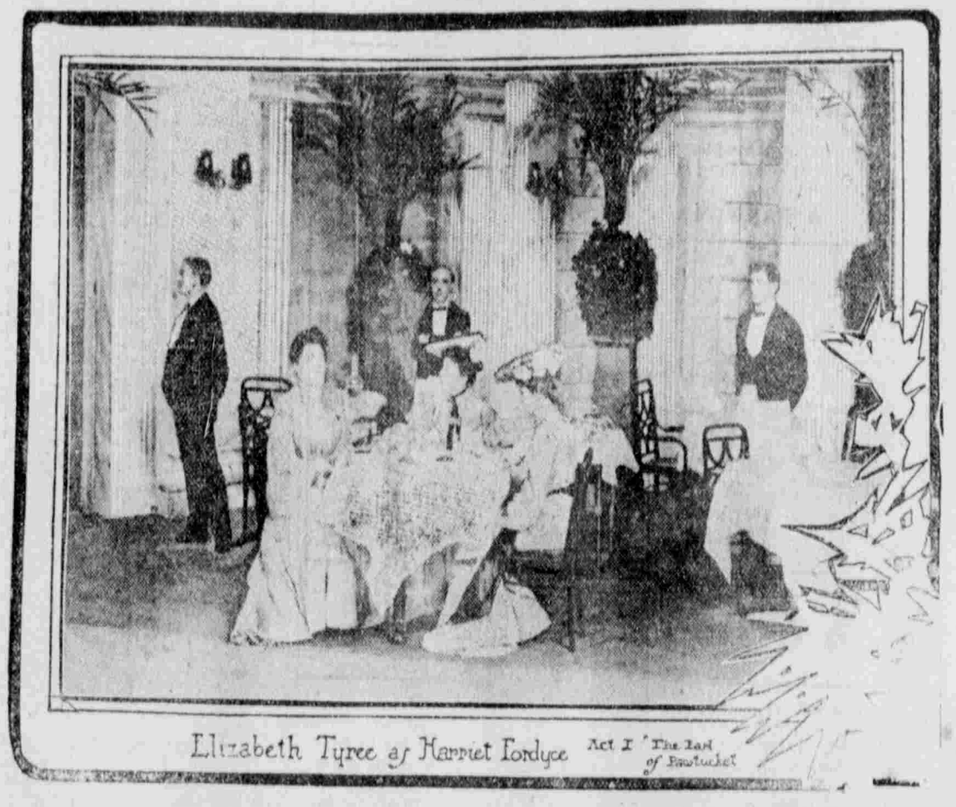
Maurice Grau, the head of the Maurice Grau Opera company, officially announced at a meeting of the company, Feb. 6, that he would abandon the opera business for a year at least. The directors then decided that they would not engage in the opera business until Grau was ready to resume active management. After the meeting Grau said: "We received a number of applications from persons who wished to become my successor, but they were not considered."

The newly organized Caprice Glee club of the L. D. S. University is making a fine start with an enrollment of 175 members. Prof. Kent has been giving many simple pieces merely to see what talent he has in the class and to get the students interested. They are now starting on more difficult pieces such as "O Come, Let Us Sing Unto the Lord," "Hail! Smiling Morn," etc. Mr. Kent is making it highly successful and under his influence a fine interest is being worked up.

Prof. McClellan is practicing faithfully and long on the great Tabernacle organ in preparation for the coming season's recitals. These will be resumed, when the First Presidency considers it advisable. The need of an echo organ attachment to the great instrument is being mentioned favorably by a number of the Church authorities. This echo arrangement adds immensely to the effectiveness of an organ, and is now considered "the thing" in building large instruments. The cost of the improvement will not be very great. The use of a second console, or key desk, is also mentioned, with a view to placing it in the rear gallery for concert purposes, and where the preformer could produce effects not dreamed off from where he now sits. Prof. McClellan goes to Denver next week to rehearse for the spring musical festival, and will learn the ins and outs of Trinity's big organ, so as to handle it without conscious effort when the grand concert is on.

The Evening Telegram, of Glasgow, Scotland, has reached this city with an entire column devoted to a complimentary review of the work of Sousa's band in concert there. The critic says: "It is the worth of the money to see Sousa conduct. It is the triumph of the heterodox, a splendid study in attitudes, pose, high heeled American dress boots, spotless gloves, and telephonic gesticulation. Sousa's system of conducting is as effective as it is novel. Yet it is never obtrusive, and seems to be quite spontaneous. Verily Sousa is a cocoanut every time. Perhaps his most most out-of-the-way trick of conducting is when he seems to nurse an imaginary baby to waltz time. He throws it into the air, hugs it, hush-ows it, cuddles it, rocks it from side to side, and with parental discrimination smacks it with vim and satisfaction. And the drums keep beat to every stroke of the baton, to every blow on that invisible baby. But our little Sousa gets there all the time. His style, his method, his results are the type of that overwhelming utility that is the essence of his natural life—a utility that may strangulate all sense of poetry, that puts commercialism before higher cults, but which does things and makes money Truly American."

"THE EARL OF PAWTUCKET" PRONOUNCED CLEANEST AND BEST COMEDY SEEN FOR MANY DAYS.



"The Earl of Pawtucket," now playing at New York, is pronounced one of the best as well as the cleanest comedies seen in this country for many years. Its author is Augustus Thomas, the famous playwright, who recently whipped an editor. Elizabeth Tyree has the leading lady role in the play, while D'Orsay has the title role.

Hillary Bell's Letter.

Augustus Thomas Lucky Again—The Frohman-Fyles "Resurrection" Mixup—Wonderful Clyde Fitch—Metropolitan Opera House Leased.

New York, Feb. 18.—Last week Charles Frohman sailed for Europe, announcing his confident belief in the genius of native authorship. Yet he found no place for "The Earl of Pawtucket," an Augustus Thomas comedy which promises to be one of the successes of the season. After being turned down by other managers, Thomas carried his play to Kirk La Shelle, who produced it, and ever since has had hard work to accommodate all the people who want to enjoy this amusing piece. Thomas wrote this play around Lawrence D'Orsay, an English actor of such pronounced Britishtype that other authors could do nothing with him. D'Orsay is the "haw haw" Englishman, something like Lord Dundreary. This exaggerated manner is natural to him. It puzzled Mr. Frohman, who put him in "The Royal Family" and other plays without much success. Meanwhile, Augustus Thomas was studying D'Orsay at the Lambs club, and our author conceived the idea of writing a comedy to depict the English actor as he actually is. Mr. Frohman released D'Orsay, glad possibly to get rid of the necessity of paying his salary. This was the opportunity of La Shelle who immediately bought "The Earl of Pawtucket" and engaged D'Orsay. La Shelle, not being in the Trust, found it hard work to secure a New York opening. The syndicate however, arranged a date for "Pawtucket" at the Madison Square. At this house poor little Bessie Tyree was struggling desperately to earn expenses in "Gretna Green." Her sister, a rich woman who believes implicitly in Bessie, was putting up $2,000 a week for the theater, and paying Mr. Harris to manage her. It was a question of closing the Madison Square or continuing under a loss, neither of which alternatives was pleasing. Along came Kirk La Shelle, eager to take the theater. Next morning the newspapers were unanimous in praising the new piece; and to the great anguish and astonishment of managers who had refused it. "Pawtucket" and its leading actor, D'Orsay, were universally acclaimed. The Madison Square has had no such business since "A trip to Chinatown." The stone which the builders rejected has become the head of the corner. It is true that there is little in the piece; but it is extremely amusing and D'Orsay, its chief actor, after several years in oblivion, suddenly has arrived at general applause. "Pawtucket" is taking in $1,600 a night with a long waiting list for seats, and Kirk La Shelle is pocketing all the money. To turn down an American author is interesting but not always profitable.

The West End Theater was built last year at a total cost of $95,000 by a man named Bimberg. He received great promises of support from the syndicate if he would remain loyal to its interests, but when booking time arrived Bimberg found that he had only second class shows, while his rival, the Harlem Opera House, had the first class attractions. Whereat Bimberg deserted the Theatrical Trust and booked the Independents who had finer actors and better plays. At this sign of sedition Klaw & Erlanger offered to buy his theater for $225,000. The Independents raised the big to $245,000 and in alarm Weber & Fields, representing, it is said, Klaw & Erlanger, bought the theater for $300,000. By this rivalry Bimberg has made a profit of $205,000 on his investment.

Tolstoi's "Resurrection" in its dramatic form has a history unknown to the audience. When Charles Frohman and David Belasco were friends, as they were when Mrs. Carter produced "Zaza" under their joint management, the trust head came to the author and said "Dave, I have just read a great book for the stage, Tolstoi's "Resurrection." I want you to dramatize it and go halves with me in a production at the Herald Square." It was no uncommon thing. Belasco and Frohman assumed joint responsibility in the English production of "The First Born," in which each of them lost money. "All right, Charley," said David Belasco, "I will go in with you so far as expenses go. But I can't dramatize the book because I have no time. I am at work on a play of my own that needs my entire attention. Get Franklin Fyles. He is the critic of the Sun and we shall have that powerful journal behind us. On account of Fyles the other critics will stand by the play, as they did when I helped him to write "The Girl I Left Behind Me," for the opening of the Empire theater. It was so arranged. Belasco and Frohman engaged the Herald Square theater for a year from last November and paid Fyles $2,000 in advance royalties to dramatize the book. Meanwhile, however, certain embarrassing things happened. Fyles left the Sun, Belasco deserted the trust and declared war on Charles Frohman and a Frenchman named Bataille made a dramatic version of Tolstoi's novel which was produced with success at the Paris Odeon, where it has run for 100 nights. The Gallic version was adapted into English by Michael Morton, brother of Martha, and is produced this week by Beerbohm Tree in London. Oscar Hammerstein, a deadly enemy of the Trust, hastened to secure this Bataille-Morton play and produced it last night at the Victoria theater with prosperity. At this time the Fyles play is not finished and the prospects are that it will never be brought out, because Hammerstein's version will skim all the cream off the Tolstoi story. The curious situation then is this: Belasco and Frohman, no longer friends, will be joint managers of the Herald Square next season for the production of a drama which probably will not be produced, and Franklin Fyles, dramatic critic of the Sun, engaged to write a play, still is writing it, though he is no longer on the Sun and no longer has surety of seeing his work on the stage. That extraordinary world, the playhouse, although it is full of paradoxes, never has seen a stranger thing than this.

Except Clyde Fitch. Here is the woe of critics, the wrath of authors, the tenth wonder of the world. Last week he had five plays running in New York, this week he has four. He writes almost half a dozens plays a year. His annual income is double that of the president of the United States. Yet he is a young fellow of 35 and good for 40 years more. American and foreign dramatists stand aghast in contemplation of him. His plays which one manager rejects as utterly impracticable, are accepted by other managers and become enormously successful. At the first of this season he agreed to supply the Savoy theater with all the plays it would call for. The supposed number necessary was three. Fitch is shrewd in business as he is clever in writing. "This contract seems to be all your way," he said to Charles Frohman. "You make me agree to deliver three plays at least. How, if I write one play, that will last all season?" "H'm," said Mr. Frohman, "you can't do it." "But how if I do?" "What do you want in such an impossible case?" asked the manager. "How much do you mean to spend in each production?" asked the author. "About $10,000," said the manager. "Well," said Fitch, "I'll take half if I write a play that will last all season, or in other words, if I save you $20,000, you must divide with me." "All right," said Frohman, "if you save me $20,000 in production I'll give you $10,000." Whereupon Mr. Fitch wrote, "The Girl With the Green Eyes." It was pitched into savagely by every critic in New York except your correspondent, and last week Charles Frohman was so well satisfied with the prospects of the comedy that before sailing for Europe he sent to Fitch a check for $10,000. What with this prize and his royalties from five plays Fitch's earnings in this city alone last week amount to $13,000, the largest sum ever paid to a dramatic author within a similar period in the history of the drama. For his entire series of plays, tragedies, comedies and historical pieces, Shakespeare received in direct payment $4,000, although his subsequent royalties made him wealthy. "Hamlet" was sold by its author for 20 pounds or $100. Clyde Fitch would scorn such an amount in mere royalties even for a midweek matinee of his worst play.

Who and what is this Yankee Colossus that has proved himself a bigger man than old Shakespeare? Clyde Fitch is of middle height, heavy in the body, light and not particularly straight in the legs, which incline to bandyness; oval in the face with a long nose; a fireman's mustache, a pointed chin, a well shaped, smooth brow surrounded by dark brown hair, a weak mouth, but thoughtful eyes; of great affectation in dress, wearing oddities in cravats and collars, posing as near a Frenchman as possible, a high tenor voice with extravagantly English drawn'ts and shawn'ts and a generally effeminate air. He had just graduated from college, a little over a dozen years ago when accident threw him into fortune. One day, Richard Mansfield, then in hard luck for plays, came to William Winter. Said he: "Mr. Winter, I want you to write a comedy for me." "Tut, tut," cried the critic, "I never wrote a play, I never shall." "Well," said the actor, "can you suggest a theme and a character for me and I shall try to write it myself?" Mr. Winter thought for a moment. "Why not build a play around Beau Brummell?" Said he: "I shall sketch out the general scheme of the play. You elaborate the characters, business and action." "How about the dialogue?" asked Mansfield. "That requires a neat old-fashioned flavor for such a character." Again Mr. Winter relapsed into thought. "I have it," he cried, "I know a young fellow who has graduated from college and has nothing to do. He declares a pretty wit, and I fancy you could make something out of him. His name is Fitch, Clyde Fitch." "I'll engage him as my secretary," said Mansfield, "and we shall start 'Beau Brummell' immediately." So Fitch received his first employment at a salary of $15 a week. In due time the play was finished; but it was not to the liking of William Winter, who found that the young college man had ideas of his own that contradicted the plan originally laid out. The critic fell into a rage and washed his hands of the whole matter. Thereupon Mr. Mansfield and Mr. Fitch were compelled to work out the comedy according to their own notions. "Beau Brummell" was a prodigious success, William Winter alone scoring it, which he did savagely in the Tribune. The piece aroused general interest. Who was the new author? So much clamor was raised over this question that Mansfield paid Fitch $1,500 in a lump sum for his services and cut free from him as he had from William Winter. More clamor. Some people argued that "Beau Brummell" was written by Winter, others stood by Mansfield, while Fitch was lost in the contention. To prove his claims Mansfield wrote another comedy called "Don Juan," but it was a failure and proved nothing. Winter retired growling to his den in the Tribune office and refused to speak on the subject. Fitch lost his employment, but he had the $1,500 in the bank and living thriftily on that sum he devoted himself to playwriting. Without much success at first. His subsequent works were so inferior that the authorship of "Beau Brummell" remained a problem, and to this day nobody knows who wrote that admirable comedy. The $1,500 was nearly exhausted when Fitch, who is a prodigious worker, finally struck some sort of luck in adapting French plays for Charles Frohman. Once more he was in receipt of a salary and relieved from the anxieties of making ends meet. He worked night and day until at last his name became known and now Clyde Fitch is the most prosperous of American authors. His income averages between $2,000 and $3,000 a week. He has produced four new plays this season. For next season he has orders to write six more. Within the next decade Fitch's pen should earn a million dollars.

After long anxiety and much discussion the directorate of the Metropolitan Opera House for the next five years has been awarded to Heinrich Conried. The race, which at first had many contestants, finally narrowed down to a struggle between the manager of the Irving Place Theater and Walter Demrosch. The vote of the stockholders was a close one—six for Damrosch, seven for Conried. Both rivals had several millionaires to back their claims, for the Metropolitan required a bond of $150,000 to guarantee the artistic carrying out of grand opera. Neither Conried nor Damrosch is rich but their backers stood ready to put up a million dollars if necessary. The lucky man has had little musical experience but he possesses a national reputation in dramatic art. Conried has done wonders with his German actors and it is generally believed that the method which brought his management into success in the Irving Place should win prosperity at the Metropolitan. However, he is an advocate of the ensemble rather than the star system. The latter style is preferred by our operatic patrons and the new impresario may have some difficulty in holding his ground. Conried is 48 years old, a fine actor and a great manager. He has been decorated by several foreign governments, is a knight and an M. A. of Harvard, Pennsylvania, and Columbia universities. Hitherto his life has been followed by fortune, but grand opera possesses difficulties that will test the genius of even Heinrich Conried.

HILLARY BELL.

MUSICIANS' DIRECTORY.

MME. AMANDA SWENSON,
Voice Culture.
The Only Teacher of the Garcia Method
Studio, Calder's Music Store.

ALFRED BEST, JR., Tenor.
Vocal, Guitar, Mandolin.
Instructor of Music at University of Utah.
Withthe Utah College Dramatic Art Music and Dancing.
Top floor Deseret National Bank building

C. D. SCHETTLER,
Instructor of Guitar, Mandolin and Banjo
Club music for concerts, musicales, receptions, etc. Sole agt. for C. F. Martin world famous guitars and mandolins.
Studio: 22 Main St.

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

ANTON PEDERSEN,
Teacher of Piano, Violin and Harmony.
Studio, Calder's Music Palace, 45 W. 1st South. Tel. 629-y. Residence, 821 3rd St. Tel. 1307-x.

GEORGE E. SKELTON,
Teacher of Violin.
(Graduate from Trinity College, London.)
References and Studio: 206 Whittingham Blk

C. Y. TAGGART,
The Piano Tuner.
876 First Street. Telephone 741-5 rings

J. A. ANDERSON,
Piano Studio
119 E. Brigham St.
Graduate of the Royal Conservatory of Music Leipzig. Pupil of Leschetizky of Vienna.

MRS. EFFIE DEAN KNAPPEN WHITEHEAD,
Voice Builder.
The Italian Method. 305-306 Constitution Bldg. Tel. 1279 z.

CHAS. KENT,
Baritone.
Voice culture, coaching for the stage. 206 207 Constitution Bldg.

WILLARD E. WEIHE,
Graduate from Conservatory of Music, Brussels, Belg., and pupil of DeAhna, Berlin, Germany. Violin instruction for beginners as well as the advanced student. 225-226 Constitution building.

THEO. BEST,
Instructor of Guitar and Mandolin.
Attractive numbers for entertainments furnished at moderate cost. Studio with Utah's College Dramatic Art, 3rd floor Deseret National Bank Bldg. Hours from 3 to 5 p. m.

J. J. TORONTO,
Pianos, Pipe and Reed Organs Tuned, Regulated, Voiced and Repaired.
Graduate of New England Conservatory of Music, Boston, Mass.
Calder's Music Palace or 31 A street.

MISS JANE MACKINTOSH,
Soprano.
For five years soprano soloist of St. James Catholic Church, Chicago. Pupil of Mr. Bicknell Young. Studio: Suite 433-434 Constitution Bldg.

MARY OLIVE GRAY,
Graduate New England Conservatory of Music. Pianoforte, Soloist and Teacher, open also for concert and other musical engagements. Studio at Gordon Academy. Tel. 118.

MISS MINNIE FOLSOM,
Teacher of Piano.
First class method. Terms reasonable
Studio: 22 So. 1st West.

MRS. GRAHAM F. PUTNAM,
Instructor of Piano.
Pupil of Oberlin Conservatory and Edward MacDowell. Studio and residence, 412 E. 2nd South. Tel. 1064 k.

MISS JOSEPHINE MORRIS,
A Pupil of Alfred Ayres.
Announces that she will receive pupils in Elocution, Speaking, Public Reading and Impersonation. Studio: 203 Templeton Bldg. Beginners taken.

MISS BURKELLA PIERCE.
Physical Culture for Ladies.
To strengthen and beautify the body. To cure nervousness, indigestion, pelvic troubles, etc. To establish elegant and graceful deportment. Studio: 270 Commercial Club bldg

ARTHUR SHEPHERD,
DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Piano and Harmony. Studio over Daynes' Music Store. Tel. 1073 x.

LOUIS W. CRITCHLOW,
Voice Culture and Singing.
Studio, 430-435 Constitution Block. Every morning 9 to 1. Tuesday, Friday and Saturday afternoons, 1:30 to 5:00. Voice trial by appointment.

JOHN J. McCLELLAN,
(Pupil of Jonas, Scharwenka and Jedliczka.)
Organist at the Tabernacle.
Piano, Harmony and Pipe Organ. Studio, Rooms 9-10, D. O. Calder's Sons' Co. Studio Tel. 1529 y. Res. Tel. 1044-y.

SALT LAKE THEATRE GEO. D. PYPER. MANAGER. CURTAIN 8:15.
LAST PERFORMANCE.
TONIGHT!
Kirke La Shelle
Presents America's Greatest Play—
..ARIZONA..
BY AUGUSTUS THOMAS.
...SAME GREAT COMPANY...
PRICES—25c to $1.50. Matinees, 25c to $1.00.
Next Attraction, Monday Night.
The Everlasting
"DEVIL'S AUCTION."
Twenty-first Edition.
Regular prices, 25c to $1.00.
Seats now on Sale.
FRIDAY NIGHT,
Begins engagement of
S. MILLER KENT,
in
"The Cowboy and the Lady."
Monday, March 2nd,
For Two Nights,
Charles Frohman Presents
WILLIAM GILLETTE
in
Sherlock Holmes.
Seat sale Thursday.

GRAND THEATRE
JONES & HAMMER, Mgrs.
PRICES: NIGHT—25 cts., 50 cts., 75 cts. MATINEE—25 cts.
THREE NIGHTS BEGINNING MONDAY, FEB. 23.
MATINEE, WEDNESDAY AT 3 P. M.
A Play of Pronounced Power! A Story of Love and Laughter, Hate and Tears!
The Acme of Realism! The Masterpiece of Dramatic Construction!
Complete Marvel of Stagecraft!
THE FATAL WEDDING
Greatest Melodramatic Sensation in the History of the Stage,
NEXT ATTRACTION: Thursday, Friday and Saturday, Matinee Saturday at 2:15 p. m.,
BEN HENDRICKS, IN "OLE OLSON."