DESERET EVENING NEWS SATURDAY MARCH 30 1907



The atmosphere has somewhat cleared around the San Carlo Opera company engagement, and Manager Pyper is now enabled to say positively that Salt Lake will be given three performances, Monday and Tuesday evenings, with a Wednesday matinee, commencing April 15. Just what operas will be rendered is still a matter of speculation. Nordica sings in "Traviata," "La Gioconda," "Trovatore" and "Faust," while Alice Nielson appears in "The Barber of Seville," "Rigoletto"

and "La Boheme." The famous tenor Constantino, who has been almost as great a sensation as the two primadonnas, does not sing in all the operas, Manager Pyper's puzzle will be to secure operas which will allow his patrons a chance to hear all the three stars. The prices will range from \$1 to \$5, though, of course, not many seats will be placed at the latter figure, and the likelihood is that the Nordica nights will command a higher figure than those when Nielson sings.

The company brings a chorus of fiftyfive, a ballet of twenty, and an orchestra of fifty. The furore over the engagement promises to cast even that of "Madam Butterfly" in the shade, and further announcements as to the operas chosen for Salt Lake, will be awaited with eager interest.

The approaching Musical Festival continues to excite much interest. It is now only a week distant, and the projectors of the enterprise believe that the talent interested is unusually strong. The main atraction will be the Chicago Symphony orchestra, under the direction of Alexander von Fielitz, the direction of Alexander von Fielitz, while the soloists engaged are among the best oratorio singers in the coun-try. The latter include Marie Zimmer-man, soprano; Elaine De Sellen, con-traito; E. C. Towne, tenor; and Dr. Hugh Schussler, basso-cantante. Frans Wagner, cellist, and Edwan Foersteil, violnist, two of Chicago's best instru-mental soloists, will also be heard. Alexander von Fieltz, the conductor of the orchestra, who has been in America but two years, is rapidly gain-America but two years, is rapidly gain America but two years, is rapidly gains ing a place among American orchestra conductors. While of French and Rus-sian descent, he is of German birth and education. His education was ob-tained in Dresden, and after complet-ing his collegiate work he devoted num-self to the study of music under the tained in pressen, and after compari-ing his collegiate work he devoted num-self to the study of music under the famous Jules Schuhoff and Edward Kretschmer. Karl Banck, the critic, was his friend and adviser. While yet a young man, he began his career as a conductor, meeting with success, directing the grand opera in Zurich, Lubeck, and Leipsic, with the Gewand-haus orchestra. Thence he went to Italy for twelve years, spending the greater portion of his time composing. Two operas, selections for the 'cello, violin and other instruments, and num-erous songs, rank him among the com-posers of the day. From Italy he re-turned to Germany, taking up the ba-ton as one of the first conductors of grand opera in Berlin. During his resi-dence there he was vice president of the Stern's conservatory, and a popular instructor. At the coming festival, the orchestra will play a symphony, instructor. At the coming festival, the orchestra will play a symphony, composed by Mr. Von Fielitz.

which are to be worn in this interesting production, the premiere of which is to be given this week in Geneva, Switz-

Carl Goldmark has finished the score of a new opera, "The Winter's Tale." It will have its first performance next utumn at Vientia.

The latest Sibelius novelty is his "Valse Triste," which is creating a sen-sation in Germany, having been put on concert programe in 45 cities up to

After writers of Susical comedy have been experimenting with all sorts of "girls" as titles for plays, "The Right Girl" is going to be brought out in the Windy City.

A physician in Portland, Ore., esti-mates that 2.048 teaspoonfuls of tears, or two gallons in all, were shed in one night by the audience that heard Sav-age's "Madam Butterfly" in that city

night by the audience that heard Sav-age's "Madam Butterily" in that city recently. Giacamo Puccini, the celebrated Ital-ian composer, who has been in this country about six weeks, sailed last

Among the composors considered in Dr. Walter Niemana's "Die Musik Skandinaviens" are Barnekow, Bendix Perreson, Cheve, Enna, Gade, Grieg, Halversen, Hamerik, Harimann, Jarne-felt, Kajanus: Lange-Muller, Sigurd Lie, Mailing, Nielsen, Schielderup, Si-bellus, Sjogren, Stenhammar, Svendsen, Wergeline Wegellus. When the colobrated violinist Teresa Milanollo was about four years old she went with her father to a mass in honor of King Charles Felix. To

honor of King Charles Felix. To leaving the church her father asked "Have you prayed earnestly to God?" and she replied: "No, papa, J have enly listened to the violin." From that day she wanted a violin, and even threw aside her toys, which were as nothing in comparison to the instru-ment she dearly loved.



ALEXANDER VON FIELETZ.



MME. EMMA EAMES, Whose Sult for Divorce Against Her Distinguished Artist Husband, is the Sensation of the Hour.

Madame Madame are much are much is not only "a woman in the case." but the names of "women" figure con-spicuously in the complaint. Mr. But the cou-ed, a situ the cod-ed, a situ the end. The couple were married nong per-those pos-began less than two years prior to the But then, action for divorce. Salt Lakers who heard Emma Eames sing at the tabernacle less than two years ago, are much surprised at the announcement that these than two years ago, are much surprised at the announcement that the noted prima donna is suing her husband, Julian Story, for divorce. It was generally supposed that the cou-ple were most happily married, a situ-ation almost unheard of among per-sons of temperament such as those pos-sessed by the Eames Storys. But then, there is said to be at least one excep-tion to every rule, and it was thought that at last two souls, intensely ar-tistic, had found it possible to love and to live in continued happiness. It seems, however, that the improb-able, though parlaps possible, dwelt-ing together in peace of such a twain, was not to be realized in the union of the Storys. The time has come when "bliss hath known alloy," and Madame Eames has fibed in the courts action for divorce,

action for divorce, Madame Eames was born at Shang-hal, China, Aug. 13, 1867, of Ameri-can parentage, her father being a law-yer in the international courts of Shangkal. Her childhood was spent in Boston. She studied music in Paris, and made her debut at the Grand Opera House, Paris, March 13, 1889. She was married to Julian Story in 1891. Her husband is an ative of Oxford Encland and is an evilet of

Oxford, England, and is an artist of marked ability.

THE PLAY IN NEW YORK. BY CHANNING POLLOCK.

Special Correspondence,

NI EW YORK, March 25.-In this dollar-marked day and age that critic who wants his judgment

valued must take care never to express liking for anything that won't make money. Success is written with two vertical lines through each "s," and the final court that is ac-

corded the authority to reverse his most thoughtful decision inscribes its verdicts upon greenbacks. Two months after the appearance of my review of "Madam Butterfly" a fresh httle press agent-I hate slang, but sometimes it his deliciously-sent me a sheering note to say that the production had played to \$25,000 in one week in San Francisco. I didn't reply that, about the same time, the Gans-Nelson prize fight drew as much in a single evening, without going into history as a notable artistic

But the fresh little press agent has made me timid. I'm arraid to say that a play is good now unless I am pre-pared to prove it by the box-office statepared to prove it by the box-once state-ments. Nevertheless, I did like "The Silver Box"--maybe the compositor will be kind enough to set this confession in shrinking italics--even though there isn't the least hope that it will ever

ted nicely into a one-act play, rattles about a bit when put into three acts. Much of the piece is padding, pure and simple, and very tiresome. At the Barthwick dinner, for example, one earned a vast amount regarding such hings as the best season of the year or walnuts, I am giad to know about valnuts, but I can't regard the sub-ect as essentially dramatic. Miss Barrymore, in the role of Mrs. Jones, succeeded in making her own characteristics subservient to those of her contained subservient to those of

come to her work-place in search of its mother. "Shut down the window," commands Mrs. Barthwick, and, the whimpering itus cut off, the consulta-tion goes on. The play ends in the police court, where, thanks to the mani-pulation of a shrewd lawyer. Jack Barthwick is kept out of the case, while Jones departs to spend a month at hard inbor. Mrs. Jones stands alone in the deserted courtroom, staring straight ahead with anseeing eyes, and the curtain falls. The tragedy is absolutely photo-sraphic in its fidelity to life. No news-paper article could yossibly give an idea of its grimness—of the hopelessness of the situation in which the Jones' are placed; of the inevitability of their doom; of the contrast between their squalor and the luxury of the Barth-wicks: of the double contrast between the justict for the rich and the justice for the poor. At the same time, I don't want you to run away with the notion that there is cause for being wholly satisfied with "The Silver Box." Its material, which might have been fit-ted nicely into a one-act play, raitles about a bit when put into three acts.



at the New Amsterdam to "The Scarle at the New Amsterdam to "The Scatter," "Beau Brummel," "A Parislan Romance," "Peer Gynt" (by permission of his physicians), and "Dr. Jekyll and Mr. Hyde." The succeeding attraction will be a new comic opera by Pixley & Luders, author and composer of "King Dodo." If you glatice at the New Am-sterdam advertisement in the morning papers, seeing only the heavy type, it reads: MANSFIELD MANSFIELD

THE GRAND MOGUL.

The small boy, who is supposed to be

The small boy, who is supposed to be the chief excuse for ring shows and their grown-up patrons, was conspicu-ous by his absence on Thursday even-ing, when Barnum & Balley's opened at Madison-Square Garden. The big audience on hand was composed prin-cipally of mature men and women, a generous number of whom were in evening dress. The beginning of the circus season here is almost as much an event as the beginning of the grand opera season here is almost as much attends the afternoon performances, se-dately escorted by a nurse, there being carried to the elephant in specially con-structed wooden troughs. Circuses, like peaches, are good and had in alternate years, and this seems to be the good year of Barnum & Bailey's. Certainly the present per-formance is superior to anything that has been offered within the past fife seasons. It is more a circus and less a combination spectacle and variety bill than hitherto, and no one can fail to appreciate the return to first principles. On Thursday there was all the hustle and bustle and atmosphere of the old times—three rings and two stages busy at once, while a score of clowns frisked avound the hippodrome track. Thero was a "Grand Opening Pageant," and there were tumblers who jumped over elephants, bareback riders in gauze skirts, aerialists who worked 50 feet above Mother Earth, and dozens of other features inseparably associated with real circuses. A one-eyed man would have had a deuce of a time keep-ing track of what went on, I couldn't

-with two eyes. The big card this year is Capt. Carl Howelsen, who puts his feet in skis and slides down a declivitous incline at the slides down a declivitous incline at the rate of about two miles a minute. When the incline stops Capt. Howelsen doesn't, but jumps what the program calls a 'grewsome gap" and lands right side up, with care, on the other side. There is a horseback-riding seal, too, and "The Dip of Death," performed in an automobile, has been retained. The show closes with chartot races and oth-er hispodrome sports. The circus this year is the real thing, and I'm going to see it again-when it gets to Brook-lyn, on the 'vacant lot" and under a tent.



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to her work-place in search of its

tent

Choirmaster Karl Scheid of St. Mark's Choirmaster Karl Scheid of St. Mark's cathedral was delighted recently to receive the following leter from the noted composer, Dudley Buck, to whom he had written, notifying him that his cantato, "Christ the Victor." was to be given on Easter Sunday, by the St. Mark's choir:

cantata, Christ as Sonday, by the St. be given on Easter Sonday, by the St. "New York City, March 19, 1997. "My Dear Str-Your highly compli-mentary letter has been duly received. It is a natural joy to a composer to realize that he has made unknown friends, judging by your letter. My best regards to your choir and sololsts with every wish for a successful per-formance of my "Christ the Victor." I can think of no particular suggestion as to performance which you ask. I only hope, and doubt not, but that your church edifice (if not heaven) may be 'filled with jubilee and loud hosan-nahs." With best wishes to yourself personally, and three cheers for the choir 'all round," I remain, very truly yours. "To Karl Scheid, Esq."

"To Karl Scheid, Esq." "To Karl Scheid, Esq." With this communication to cheer them, the St. Mark's singers will en-ther upon their Easter Sunday duties with greater zeal and earnestness than ever. COLUMN STATE

Shanna Cumming, the noted oratorio singer, and sister of Mrs. W. A. Wet-zell of this city, has returned to New York entirely recovered from her ty-phold fever attack, and ready for new engagements. engagements.

Madame Schumonn-Heink will sing for Oscar Hammerstein at the Manhat-tan Opera House next season. Mr. Hammerstein claims to have created the opera going public in New York.

There is quite a contest for the vacancy in the Masonic quartet, crer ated by the removal of Miss Aratha Berkheel to New York. Masonic friends of the candidates are interact-ing themselves, so that next month when it comes time to make a perma-nent appointment. Messra, Peabody and deville theater in London. Miss May when it comes time to make a pointment, nent appointment, Messrs, Peahody and Critchlow, who have the matter in hand, are liable to lead the strenuous life for the time being. At present, Miss Edna Dwyer is filling the posi-

The Orpheus club inaugurated open-rehearsals last Tuesday night, when quite a company of friends of the club attended the function. There were four assisting vocalists, Miss Wolf-gang, Miss Ryan, Mr. Brines and Mr. Rowan, so that between the soloists and the ensemble singing of the club, the evening was very pleasantly spent. It is probable that the open rehearsals will be continued. favorite, who is now singing with the San Carlo Grand Opera company, prob-ably is the most successful understudy that ever understudied on the lightthat ever understudied on the light-opera stage in this country. She was with the Bostonians for many weeks before she was given a chance. Even after she had won the right to be con-sidered a clever comediante and a good singer, she was held back in order that older members of the organization will be continued.

The National Opera company has been organized in New York, to give Italian opera in Rome, and to give American girls studying abroad a chance to secure a first hearing in opera.

....

Free tickets are to be abolished at concerts in New York, and the regu-lar prices of admission reduced.

The Phillips Congregational church Sunday school has an orchestra, in-cluding five violins, a cornet and piana. The latter instrument has just been purchased, ad is considered suffer and addition to the musical resources of the church. Planos seem to be gradually supplanting the cabinet organ in Sun-day schools.

Conductor of the Chicago Symphony Orchestra, Which Will Appear at the Coming Music Festival, in the Tabernacle, April 8 and 9.

About Musical Understudies.

week. Before leaving he spoke enthustastically of the impressions he had gathered while here. Mr. Puccini stat-ed that he had not found subject matter for a new opera during his visit.

While attending a performance of his latest comic opera, "The Free Lance," in Chicago, Sousa was approached by a rival composer with the compratulatory remark, "Td give anything to have written that music." "Don't regret it, old man," the march king responded, "the chances are that you will in your most composition." next composition."

and what Phyllis Dare was. Now ev-

erybody who follows the theater at all

spicuous favorites in musical comedy on

the English-speaking stage. She is the

understudy that got her chance by the

defection of Edna May from the cast

resigned because Camille Clifford was

print before only through a lawsuit in

which Seymour Hicks had sought to de-

fend her, took up Miss May's part and has made a great success in it. Which

draws attention to the fact that very

Alice Nielsen, the former light-opera

few understudies fail to make good.

studies.

Abbe J. Gross, monk of St. Bernard Abbe J. Gross, monk of St. Bernard Strauss reminds me of a painter with has written an operetta entitled "La Bon Vieux Valais" in five acts, describ-ing the life of the ancient inhabi-tants of Canto, the Valais. All the songs and music are by the mouk, who

The well known American composer, Arthur Bird, who has lived in Berlin a number of years, writes a New York critic: "I am thankful to Mr. Ar-thur Foote for sending me your criti-cism of 'Salome,' and to you for writ-ing such a just, honest and sensible one. It is a pilty we have not more such independent critics, both at home and abroad, who fearlessly say what they think regardless of narty, club.

they think regardless of party, club, fanatics and Uebermenschen. Your criticism has long been mine, and one of our ablest here, Dr. Carl Krebs, agrees with us. He writes for Der agrees with us. He writes for Der Tag, and is as fearless as he is bling. Strauss reminds me of a painter with splendid brushes, gorgeous paints, fine canvas, astounding technique, without

tions an effort is made to have the un-derstudy look as much like the princi-pal as possible. A case of startling likeness is that of Viola Allen, who is appearing in "Tweifth Night" this year, and her leading man, James Young. Mr. Young is a clever actor whose wife wrote "Brown of Harvard" and other plays, and he looks when made up, ex-actly like Miss Allen. The nature of the play demands that his understudy and Miss Allen's shall look much allk? This is also the case with the two Dro.

This is also the case with the two Dro-mios that Robson and Crane used to play so well. Their understudies were

men who could make up with pho graphic likeness to their principals.

make a dollar. When Ethel Barrymore presented the play last week at the Empire, her audience glggled through Empire, her audience giggled through most of it, and a majority of our local scribes observed wittilly that "there was nothing in "The Silver Box." Perhaps, if you get an opportunity of seeing Miss Barrymore, you will agree with me that even an empty silver box may be worth while. I know why I enjoyed this three-act play by John Galsworthy, and I know why most other people didn't. In the first place, it is one of the merits of our "star" system that we have grown

first place, it is one of the merits of our "star" system that we have grown to care more for exhibitions of per-sonality than for exhibitions of acting, and pretty nearly everybody resented the envelopment of Miss Barrymore's own sweet and girlish individuality in that of the rather repulsive character created by Mr. Galsworthy. In the second place, literal-minded audiences found it difficult to associate the un-important incident presented with the really big problem that the author in-tended to exemplify. Frank Norris important incident presented with the really big problem that the author in-tended to exemplify. Frank Norris used to spend hours trying to make his friends see that "The Pit" was not a story of that everlasting American struggie between the office and the home; that the grain itself was merely the means to an end that might have been reached as well had the novelist made Curtis Jadwin engage in a fight to corner carpet tacks. Finally, If wouldn't have made the slightest dif-ference if Miss Barrymore's audience had understood. American audiences don't want to be foctured when they go to the theater. It is my Teutonic blood that causes me to enjoy the kind of play that proves something-that makes me gage the pleasure of my evening by the strength of the incen-tive it has given me to think. I apol-ogize for my Teutonic blood. I'm sor-ry I can't subscribe to the emission of dramatic art, like the mission of the Punch and Judy show, is to make one laugh. NLY a few weeks ago it would have been difficult to find among even well-informed theater-goers any one who knew exactly who ind what Phyllis Dare was. Now ev-trybody who follows the theater at any mows that she is one of the most con-picuous favorites in musical comedy on the English-speaking stage. She is the inderstudy that got her chance by the defection of Edna May from the cash of "The Belle of Mayfair" at the Van-bering because Camille Clifford was as "heavily featured" as she. Phyllis Dare, who is only 16 years old and whose name had appeared in which Seymour Hicks had sought to de-

laugh. 4 4 4 Mr. Galsworthy's tract, in its super ficial aspect, deals with a cigarette how worth £5 10s and with a young man youth rather less. The young man b Jack Barthwick, and he is the result Jack Barthwick, and he is the result of those domestic conditions that pro-duce Harry Thaws. His father, a wealthy member of parliament, has reared him in idle affluence, so that having a gruidge against a woman of the streets, and a "jag" at the same time, the method of getting even that first occurs to the cub is to steal her purse. He comes home with the purse - and the "jag"—when the play begins, bringing along a drunken sot named Jones, whom he has picked up in the streets and who proves to be the hus-Jones, whom he has picked up in the streets and who proves to be the hus-band of the family char-woman. Jones walks out with the purse and its bur-den of lainted money, taking a silver cigarette box for good measure, and the cub's parents, missing the box shortly after breakfast, blame the char-wo-

The second-act begins in tht abiding place of the Janes', where there is some talk of sociological facts, and where a detective finds the stolen box where a detective finds the stolen box. Husband and wife are avrested, and, immediately after, we look in on the Barthwicks at dinner. Papa Barth-wick has learned a good deal of his son's share in the adventure of the purse and the box, and there is a con-sultation as to the surest means of keeping Jack's name out of the pa-pers. In the middle of the debate the whimpering of a child is heard. It is one of the scions of the house of Jones,

haracteristics subservient to those of the creature she impersonated, which is a great deal more than most of our actors can do. With the best intentions in the world, however, it is quite as impossible for Miss Barrymore to con-seal her inuate refinement as it proved to be for Ellen Terry when she played The Good Hope." One couldn't help relies a that Miss Barrymore was a

The Good Hope." One couldn't help feeling that Miss Barrymore was a better actress than a char-woman. Everyone in the supporting company is excellent-Eugene Jepson, William Sampson, and Bruce McRae especially

1. AT M. "Art knows no language"-after a vinter of theatering in New York one s tempted to add "not English, at any rate"—and a speaking acquaintance with Italian is unnecessary to under-standing Ermete Novelli, who began a fortnight's engagement in this city last Monday at the Lyric. Signor Novelli has the Latin proligality of gesture, beside a wonderfully expressive face beside a wonderfully expressive face and voice. He reminds one constantly of our own David Warfield, which is tantamount to saying that he is a very

ntamount to saying that he is a very ood actor indeed. Much of the interest that attached to as fue to his recent widely advertised ontroversy with Liebler & Co. George yler of that firm saw Signer Norelli I Rome, and contracted to bring him a America. The bur, booked with en-America. The bolk possed with en-cliasm, was suddenly obandoned, and result was a suit against Liebler & for \$20,000. While this was pending, venture was undertaken by Sam and Lee Shubert. Whether or not Signor Novelli's tour the more than a success d'estime is

be more than a success d'estime is birdi. New York has a large Italian ulation, which has rallied to his sup-, and the engagement here will be itable

Thomas W. Broadhurst's "The Holy City," offered by the William Norris company, deals with the life of Mary Magdalene, and is a sort of Biblical Mrs. Warren's Profession," The trag-sdy had been presented in nearly every other city and town in America, when a spensed for the first time in New York last Monday at the Lincoln-Senare. It is a great deal funnier than York hast Monaday at the Lincoln-Square. It is a great deal funnier than "Charley's Aunt." the play that pre-ceded it at Broadway and Sixty-sixth. To accept "The Holy City" seriously indicates not a stronger sense of rever-ence, but a weaker sense of humor. There is one scene, for example, where where is a great state of mind over There is one scene, for example, where Mary, in a great state of mind over her unchastity, declares that her red-robe burns into her flesh. The lights go out, and when they are switched on sgain, 30 seconds later, the red robe has turned white. "I wonder where she gets her washing done," said a woman solid we. "A laundruman as prompt "A laundryman as prompt that could make his fortune in New York.

The company is uniformly incompe-The company is uniformly incompe-tent. Its best member is Theadore Friebus, who was "loaned" by Henry Miller to play Barabins. One wonders why Mr. Miller didn't give him away when he had the chance. There was a "daneling girl" mamed Salome, and Jane Wheatley made up Mary to look like a lithograph designed to ndvertise elgar-eltes. Funny as it is, "The Holy City" is an unholy bore. is an unholy bore.

Mr. Mansfield devoted his last week



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and books by having them and books by having them artistically a and durably, THE DESERET NEWS

of April 22 and Bills

older members of the organization night be kept in the foreground. Which is what frequently happens to under-Preserve your ' studies. Each principal in every theatrical organization has an understudy. This understudy's business is to learn the part played by the principal and to be ready to play that part at a moment's notice. Otherwise sickness or acci-dent happening to one member of a segmenty might prevent a performance Sheet Music

dent happening to one member of a company might prevent a performance As matters are now arranged every principal in the company could fall til and the performance could be given just the same. Understudies usually play a small part in the piece, and they have among themselves a saying that they are the best doctors in the world. They say all they have to do to ac-1