HE full program for the very artistic concert arranged by her friends in honor of Miss Jennie Sands at the theater Tuesday

evening will be as follows:
(1) Variations upon a Beethoven theme for two planos... Saint-Saens Messrs. Shepherd and McClellan.
(2) Songs—(a) (b) (c)...Mr. Brines (3) Violin Solo........... Selected Mr. Willard Weihe.

Accompanists: J. J. McClellan, Ar-thur Shepherd, Miss Jennie Sands.

Mrs. W. A. Wetzeil left yesterday, for Portland, Om, where she will spend the summer visiting with the family of her brother, Dr. Cumming. Prof. W. A. Wetzell has gone to Illinois to teach in summer music schools as well as to rest and recreate.

Manager J. J. Daynes, Jr., of the Clayton Music company, has returned from attendance in Chicago on the National Convention of Piano Manu-facturers. He found the temper of the facturers. He found the temper of the delegates very hopeful as they considered the coming year would be a necord breaker in the number of instruments to be turned out. The quality of pianos is steadily improving, as greater and more intelligent care is being taken in manufacturing. Col. Daynes says he returned with a better appreciation than ever of Salt Lake.

Tracy Cannon will return to Europe the last of August, to resume the musical studies which were interrupted by the sickness and death of his wife.

The new band stand at Liberty Park was turned over to the city today, by the contractor, and will be dedicated temorrow afternoon, by Held's band with a specialty excellent program. This is to include the overture to "William Tell," with Herr Kellesberger, late of the Vienna Philhammonic orchestra, to play the French horn solo, generally known as the "Pastoral" following "the Storm Scene," Then Walter Sims will play a clarinet aria from "La Somnambula," Mr. Doane will play the "Inflammatus" from the "Stabat Mater" on the trombone, and among the ensemble selections will be the sextet from "Lucia," and the overture to "Mignon." The new band stand is "a thing of beauty and a joy forever" to the band musicians who say it is a 1,000 per cent improvement over the former affair they were obliged to sit and smelter in. The new band stand at Liberty Park

Adjt, and Capt. Webb of the First infantry, U. G. U., is after musicians for the regimental band. There are at present only 18 men in the command, and 22 more are wanted. The band is uniforms, instruments present only is and 22 more are wanted. The band is provided with uniforms, instruments and quarters free, and there is a fund of \$500 from which to draw for musical scores, so that there are good inducements for competent men to join the organization. Capt. Webb is also and enthusiastic organization. Capt. Webb is also looking for a capable and enthusiastic bandmaster. He is much in earnest in this matter, and would be pleased to see and talk with any good players who are minded to engage in band performance.

Mme. Nordica states her belief that singing days are about numbered, ser only ambition is to help young and struggling aspirants in the line of

Miss Eloise Loftus, who has made so favorable an impression locally for her work as a mandelin artist, is conduct-ing a studio at her home, No. 332 south seventh East, where she will receive a limited number of pupils.

#### SHARPS and FLATS

Viadimir De Pachman, the great pi-anist, announces, his farewell tour in America from September, 1907, to May,

Emma Calve wil make a tour of Cuba and Mexico next winter, following her tour of the United States, which begins on Oct. 5.

June 9 was the natal day of John Howard Payne, author of "Home, Sweet Home," and an actor of note in his day. He was born in 1732 in New York iCty.

Mme. Adelina Patti, who has spent he spring in Paris, will go from there o Sweden, where she will visit Baron Cederstrom's mother, who has not seen

A new suite for violoncello and or-chestra by Victor Herbert was played at a recent London concert by a girl of four-teen, Miss Beatrice Harrison, who is described as "a musician through and through."

Beethoven had a terribly keen sense of the money value of his compositions, yet he would have laughed at the idea that the MS. of one of his sonatas for piano and violin (in G major, opus 96), would be advertised for sale some day for more than \$10,-600 (42,500 marks). The Leipsic firm which offered it has sold it for that price to Commendatore Leo S. Olschi of Florence. A good deal of soreness has been caused among the Germans by this sale, but they had as good a chance to bid as that Italian.

Henry W. Sayage, after watching performances of "The Merry Widow" in Budapest. Vienna, Leipsic, Berlin, Hamburg, Copenhagen, Dresden and London, has decided that America has the artists to give a better interpretation than the Viennese opera has yet had on the other side. Accordingly he has cancelled his foreign engagements for roles in "The Merry Widow" and will give the merry musical piece a complete American cast for its forthcoming New York production. The conductor will be Franz Ziegler, who directed the opera for 300 performances in Vienna.

Hans Richter is probably the only prehestral conductor who knows not

only what each man must play, but who can, in case of need, take his place. As Franz Friedberg has said of him: Was there no trombone player, Richter would lay down his horn and take up the trombone. Next time it would be the obee, the bassoon, the trumpet; anon, perhaps, he would pop up among the strings. I saw him once manipulate the double-bass, and on the kettle-drums he was unsurpassed. When we members of the Vienna Conservatorium Orchestra performed a mass on one occasion under Hellmesberger in the Church of the Invalides, Hans Richter actually sang. And how he did sing! At times he helped out the basses in a difficult passage, at others the tenors, and, I believe, he even sang with the soppranos. A first-rate player upon the organ, Richter was no less skilled upon the horn, which for some time in his early days he played in the orchestra, of the old Korntner Thor theater for the munificent salary of five dollars per month."

Mikado" in entertainment of a visiting British admiral and hisasuite. The lord chamberlain, it is true, has taboed "The Mikado" and all its works as far as the British stage is concerned, fearful of offense to the Japanese, but he has no power to prevent a Japanese band on a Japanese warship from performing the music of this comic opera in honor of a British admiral. That large class of Englishmen who write letters to their favorite newspapers in protest against political and other developments that displease them, many of whom have thought that the action of the lord chamberlain in prohibiting "The Mikado" was a gratultaus attack upon the liberty of the masses and the right of theater-goers to enjoy a piece that time has bonored with unique approval, butte thought that this Japanese band would turn the whole matter into a joke. As for the lord chamberlain, whose artistic inconsistencies in the matter of censorship have made the vorld laugh, that functionary has an opport month."

That was an amusing development the other day when the band on the Japanese warship Tsukuba, lying in the Thames, played melodies from "the"

artistle inconsistencies in the mate of censorship have made the wo laugh, that functionary has an oppunity to reconsile the political compliment paid through his office to mikado with the social complete through his office to mikado with the social complete through his office to mikado with the social compl



MRS. LAWRENCE TOWNSEND.

Who will Sing Two Numbers at Miss Sands' Concert Tuesday Evening. Mrs. Lawrence Townsend, who makes her Salt Lake debut next Tuesday evening, comes with a high reputation for artistic work. Her voice is a high coloratura soprano, and she has had the advantage of training under Jean De Reszke, Paris, and George Ferguson, Berlin. Mrs. Townsend has lived a great deal abroad, her husband, who is now secretary to Hon. Samuel Newhouse, having been minister to Belgium for six years. Mrs. Townsend was also several years in Vienna, where she lived in a musical and artistic atmos-

phere that greatly aided her own musical attainments. Her numbers on Tuesday evening will be the "Rigoletto" aria "Caro us selection from "The Pearl of Brazil," with flute ob ligate by Mr. Flashman.

### The Catholic Cathedral Organ.

THE specifications for the new Catholic cathedral organ have been made out, and the decision as to what firm shall build the instrument will be made by Bishop Scanlan in the course of a week, Half a dozen builders are after the contract, the contract of the course of a week, Half a dozen builders are after the contract, the contract of the course of a week, Half a dozen builders are after the contract, the contract of the course of the course of the contract of the course of the but the bishop has nearly made up his mind who is to have it. Prof. Mc-Clellan has been in consultation with Bishop Scanlan as to the general character of the instrument, and recently went over the specifications with him, went over the specifications with him, so that he is well posted. The plan is to have an organ with three manualsgreat, swell, choir, and the pedal. The compass of the manuals will be CC to CCCC-61 notes; scale of pedals, CCC to F-30 notes; every manual register to run through, with 61 pipes each, and every pedal register to run through with 30 pipes each.

In the great organ, the stops will be open diapason, 16 ft. tone; same, 8 ft.; Doeppel flute, 8 ft.; Viol d' Gamba, 8 ft.; dulciana, 8 ft.; prestant, 4 ft.; wald flute, 4 ft.; trumpet, 8 ft., effit stops.

In the Swell Organ-Bourdon, 16 ft.; open diapason, 8 ft.: stopped diapason, 8 ft.: viol d'orchestre, 8 ft.: voix ce-leste, 8 ft.: acoline, 8 ft.; violino, 4 ft.: flute harmonique, 4 ft.: flutino, 2 ft.; cornopeon, 8 ft., oboc and bassoon, 8 ft.: \*

MR. BRINES, TENOR, Who Will Sing at Miss Sands' Testi-

ess; seven stops. In the Pedal Organ-Open diapason, 16 ft.; bourdon, 16 ft.; violone, 16 ft.; lieblich gedact, 16 ft.; four stops; total, 31 speaking stops. Couplers—Great to pedal, swell to

It.; tremulant, placed where noise

couplers—Great to pedal, swell to pedal, choir to pedal, swell to great, 8 ft.; swell to choir, 8 ft.; choir to great, 8 ft.; these couplers being also controlled by pistons placed between manuals, and to be double acting. All coupler knobs are to be arranged above the swell manual. The other couplers are: Swell to pedal 4 ft. swell far are: Swell to pedal, 4 ft.; swell to great, 16 ft.; swell to great, 4 ft.; swell to swell, 4 ft.; swell to swell, 4 ft.; same, 16 ft.; choir to great, 16 ft.; choir to great, 4 ft.; 13

couplers.
There are adjustable combination movements operated by pistons placed below the respective manuals—pistons all to be double-acting and invisible actuating stop knobs, thus indicating to the organist the exact tonal resources in the exact stop and all combinations are to be actuating stop knobs, thus indicating to the organist the exact tonal resources in use; and all combinations are to be adjustable by the organist from the organ bench. The fixed combinations and pedal movements include a balanced swell pedal, balanced choir pedal, great to pedal reversable, grand crescendo and dimitacndo pedal operating and controlling all stops of the entire organ, including couplers, not moving registers, not disturbing combinations previously set. Then there is a swell tremulo, vox humana tremulo, choir tremulo, crescendo indicator, wind indicator and motor starter. The details of construction are very thorough. The action is duplex, tubular pneumatic throughout, including the stop action. The console will be extended to the gallery rail. All the string stops are to be of pure tin, and the voicing of the instrument is to be of the most artistic character, ir, compliance with modern schools. The pitch is to be international. The case will be of quartered oak, finished in oil and rubbed to a smooth surface, with the front pipes tichly decorated in gold and colors to harmonize with the interior decorations. The builders will furnish and install a suitable electric motor and blower to operate the bellows; the church will do the wiring.

The cost of such an instrument will be between \$5,000 and \$10,000. Owing to the shallowness of the gallery, the organ will be partly over the choir stalls;

be between \$5,000 and \$10,000. Owing to the shallowness of the gallery ,the or-gan will be partly over the choir stalls; and owing to the large circular window over the gallery, the instrument will be hollowed in the cet of so as not to shut out the light. The instrument is designed entirely for religious service and not at all for concert work.

SALTAIR SUNDAY CONCERT.

2 to 8 p. m. Fort Douglas Military Band.



EMMA RAMSEY MORRIS.

Who is Directing the Complimentory Concert for Miss Jennie Sands. 

# Europe Crazy Over a Waltz.

ONDON, June 15,-Folk in Amerca who cannot abide "musical razes" will do well to quit the ountry without loss of time, They ust not flee to Europe, however, for o do so would be to encounter the precise thing they will be wanting to avoid, namely a waltz-a waltz which has kept all the continent humming for the past twelve-month, and which has just scored a hit in this country such as has not been known for many years. It is certain sure to cross the Atlantic before much time has passed and then well ----!

One cannot put musical notes in a letter, else the waltz refrain in queswaltz refrain in ques-set down here. Neither describe a melody in try to give you an idea tion migh print, so I in of the fasci "The Merry ination of this waltz from Widow" by going into de-regarding its phenomenal the continent and by chrontails a bit success on th icling its elecicling its electrical effect upon an audience at Daly's theater, where the operetta containing it was given for the first time in England on Saturday evening last.

But first to explain about the operate itself which

etia itself, which is known throughout Europe as "Die Lustige Witwe." Com-posed by Franz Leher, a Hungarian, it ienna about a year s it "still running" ital but it has been was first given in Vien ago, and not only is i in the Austrian capi produced in almost ental city of the very other contin-first rank; having fact, something and the wonderful ental city of the first rank; having been performed, in fact, something like 7,000 times! And the wonderful waltz has done it all; of that there is little doubt, since, apart from it and perhaps two of the songs, "The Merry Widow" is only fairly meledious and nothing very special regarded as an entertainment. But the melody of this dance and the dance itself! Well, wherever you, co. on the continent wherever you go on the continent where there is a band you will find it playing "Balsirenen,"—as the waltz is playing "Baisirenen, —as the waitz is called—and the composer's profits out of the sale of the music are said to have been \$300.600 already. It is safe to say, too, that probably few more languorous, not to say sensu-ous, things have been seen on the

few more languorous, not to say sensu-ous, things have been seen on the stage than this waltz, even as two An-glo Saxons dance it at Dales theater, It is introduced, by the way, as a "Marsovian" dance, and I will not try to describe the "business," as you are sure to see it in America before long. One may say, however, that it is hard to understand the sensations Otto Natherson, a leading Danish as who, after seeing his wife, Gerd Krum, do this dance with another ma some dozens of times, became so mad dened by jealousy that he shot he dead on the stage of the Aalborg the

At Daly's the dancers are "Joe" Coyne of U. S. A., and Lily Elsie, whom George Edwardes finally chose for "The Merry Widow" after postponing the London production of the piece for months in despair of finding anybody who could fill the title part. His first choice, naturally, was the actress who created the part in Vienna, but no terms could tempt her to come actress who created the part in Vienna, but no terms could tempt her to come to London and where an English songstress could be found "strong" enough for the role even Edwardes did not know. He induced Marie Tempest to go to Vienna and see "The Widow," but she asked to be excused, and the manager's quest seemed more hopeless than ever. He seemed to have done the right thing, though, in choosing Lily Elsie to play Conta, for though she previously has had only small parts she won in a canter on Saturday night, and can have the lime-light from now and can have the lime-light from now

on.

The famous waltz comes in the second act of "The Merry Widow," and while it was danced the audience sat spell-bound. That is not too strong a word to use; we were entranced, just as Europeans have been, by the haunting refrain with its slow, dreamy swing, as well as by the languorous grace of the dance itself. Then came thunderous applause, and a repetition of the dance, during which an almost solmen hush fell on the spectators. After this the curtain fell, and as Herr Lehar, the composer, who was conducting, turned to leave his seat

he received such an ovation as probably seldom has been heard in a London playhouse. Writing of this scene one of the Londou critics—who heads his article "Audience Maddened by a Waltz"—says: "Those in the pit rose to their feet to cheer him and hats and caps were wavel at him as though at a victorious general after a long campaign," Which is no exaggeration. Joseph Coyne, by the way, is extremely good in "The Merry Widow." He was engaged by Edwardes after his hit in "Nelly Neil." and has a similar part at Daly's to that which he played in the McLellan musical comedy, namely a youthful "rounder." He is not

in the McLellan musical comedy, namely a youthful "rounder." He is not a great singer, however, and many of the critics have grumbled over his selection to play Prince Danilo, for a song called: "I'm Off to Maxims," which made a furore in Vienna, fails flat as he gives it, and he does not even attempt another ditty allotted to the character. Still Coyne scored hugely on the opening night, as all the reviewers admit.

He really is immense in the waltz

reviewers admit.

He really is immense in the waltz scene, as well as in a later one where he tries to resist the appeal of the melody. The story of "The Merry Widow" hardly is worth telling, yet, as Americans may have heard, no less than two British authors are claiming the credit of telling—or rather re-telling it. There are Captain Basil Hood, who wrote "Sweet and Twenty," and Edward Morton, whose chief claim to fame as a librettist rests on the fact that he gave us "San Toy."

On the first night programs, as well

fame as a librettist rests on the fact that he gave us "San Toy."

On the first night programs, as well as on the posters, Morton was named as the adapter of "Die Lustige Witwe." but lo! on the morning after the production at Daly's. Captain Hood claimed to have done the work. The whole thing is something of a mystery, even now, but as Morton's name has been taken off the program and the bills, it looks as if Hood had emerged victorious and the question is how the other librettist came to be given the credit at the outset? The controversy in the newspapers has shed no light on this interesting matter.

To hark back to the plot of "The Merry Widow," however, this is harmless as well as trifling, enough. Sonia, the heroine, has been wooed as a girl by Prince Danilo, but, alas, the latter's rich uncle would not give his consent, the maiden being a farmer's daughter. So Danilo broke it off, albeit reluctantly, and Sonia married money in the person of 2 fabulously rich agriculturist who died within a few weeks of their wedding. A millionairess, then, as well as beautiful, she comes to Paris where Danilo is now a secretary of legation, and upon meeting they fail in love all over again. But Danilo has "gone the pace" at Maxim's, moreover, he dreads to be branded as a

rone the pace" at Maxim's, more-er, he dreads to be branded as a rtune hunter, and so it comes that e girl he had formerly jilted has to art him through three acts of com-

plications.

Their waltz—the national dance of their common country, Marsovia—is one of her machinations, which, of course, are crowned with success. As I have pointed out, this alluring dance has led to a tragedy in real life and it would not be surprising if many romances had been engendered by the melody which accompanies it. Previous to the rising of the curtain on the third act of "The Merry Widow," the first night audience hummed this waltz in chorus, and it has quickly spread throughout London. A gramophone company, which had prepared thousands of records in anticipation, was sold out, it is said, two days after "The Merry Widow" was produced. The publishers of the music scarcely can keep up with the demand. "All England." says a writer in a newspaper before me, "will have to be prepared to hear it played by every band and organ in the country from now forward until, goodness knows when. It is an epoch-making waltz, though simple. Whistling will once more become general, and street organs that play the waltz are expected to be allowed to stay as long as they like in even the most exclusive streets!"

"Meanwhile Daly's will not begin to accommodate the folk who want to see the actual dance in "The Merry Widow," and an authority has declared that the open will run here for three years. Hut just you wait till the deations.
Their waltz—the national dance of

# THE SOUL OF WIT.

Some Famous Retorts That Have Been Characterized by Brevity.

REVITY has been the marked characteristic of many happy retorts.
What could be \*more crushing. more grimly witty, than the reply attributed to Tallyrand on an occasion when a certain notorious personage, ill and in great pain, said that he was suffering the terments of the lost. Swiftly came the wicked retort "Deja"-already?

Of a different complexion, but equally exemplifying the soul of wit, was the reply, which has been attributed to varous painters, to a questioner who wished to know the vehicle with which the painter mixed his colors. Dr. John Brown tells the story of Opic, "Pray, Mr. Opie, may I ask what you mix your colors with?" said a brisk dilettante student to the great painter. "With

brains, sir," was the gruff reply—and the right one.

Single word replies, more or less witty, says the London Globe, are fairly common. A patient whom the famous Dr. Ahernethy had advised to take a waik on an emply stomach calmly replied: "Whose?"

A recent example was the answer of the late Dean Hole to a boring Cockney fellow traveler on the Great Northeern railway. "What comes after 'It-chin?" asked the bore. "Scratchin." came the swift retort, and thereafter the conversation flagged.

Many brief and telling reclies are laid to the account of Donglas Jerrold. It will suffice to recall one, what's going on?" said a Bore, stopping Jerrold in the street. "I am," and the speaker suited the action to the word.

Akin to this was the answer of John Wesley to the blustering swaggerer who pushed against him on the path, with the insuiting remark: "I never make ways for a fool." "I always do said Wesley, quietly stepping aside, and then placify pursued his way.

Brief and witty was the reply of a Catholic cleric to an opponent in argument who had declared his disbelief in purgatory, "You might go farther and fare worse," was the ecclesia-ties parting shot.

The wit of more than one of Dr, Johnson's crushing retorts was enhanced by breyity, but examples are too familiar to be quoted. Johnson came down like a sledgehammer on Scotland and things Scottish. Less familiar, perhaps, is the refort in which a Scotsman scored. An Englishman in Scotland was abusing

the country, complaining of the state of the larder and wondering where he could get less to eat.

"I could tell ye a place whaur ye wad get less," said a Scot, who was listening to the tirade, "Where's that?" asked the other.

"Oh just whaur an Englishman's been!" said the Scotsman dryly.

Brevity is the soul of wit is exemplified in many popular sayings. Wit is by no means on inevitable instedient in proverbs, Many of them are of doubtful sense, and some are footish, yet there is a certain spice. The definition of proverbs by Howelf is "Savings which combine sause, shortness and sait," is in the main true. Though truth may be altogether absent and wit barely perceptible, yet there must be a certain "sait" which gives life and savor to the saying.

It would be difficult to find, sayings more telling than some of the shortest—such, for instance, as "For-warged, forearmed," "Extremes meet," or the ancient "Inter palleum et incudem" (Between the hammer and the myth.) Many sayings which in English are short were briefer still in thely offsinal classic form.

That the soul of wit was exemplified most strikingly among the Greeks is only what we should expect. It is curious to remember that our word "laconic" preserves the memory of the reputation for conciseness of speech borne by the people of one part of Greece—the Laconians or Spartans. When Phillip of Macedon threatsned them, "If I sater Laconia I will level your city to the dust," they made the famous reply, "If,"—New York Sun.

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