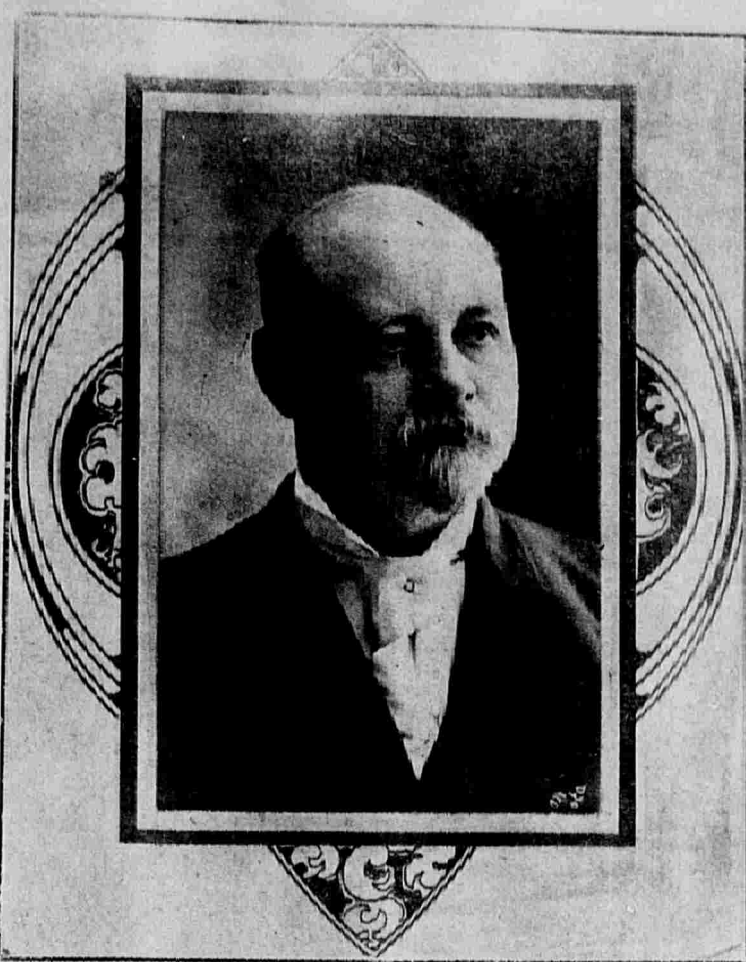


# MUSICIANS



PROF. ANTON PEDERSON.

Who Will Introduce the Norwegian Chorus to the Salt Lake Public on April 5 at Barratt Hall.

THE next great operatic event in Salt Lake is the visit of the San Carlo Opera company, headed by Nordica and Alice Nilsson. The operas which the company are singing on the road are "Faust," "La Traviata," "Il Trovatore," "The Barber of Seville," and "La Boheme." It is understood that no matter what the weather, the company will be in Salt Lake for two or three performances. Manager Piper is now corresponding with the company to ask them to make an early decision on the repertoire. In the meantime, if our music lovers have any opinion in the matter, or desire to express their preference, the Saturday "News" will be pleased to print their views or to register their votes. A prompt expression may aid Manager Piper in choosing the best operas in the list Salt Lake most desires to see.

Among those who were enchanted by "Madam Butterfly," no one was more carried away than H. S. Ensign, the baritone, whose several years' residence in Japan made him well qualified to pass on many points of the production. He says the scenery and costumes and appointments were as accurate as they were artistic, with a single exception. This was the introduction of cherry blossoms and chrysanthemums growing along side each other, outside of Butterfly's window. Mr. Ensign says that cherry blossoms in Japan bloom in April, and that the chrysanthemums follow along in November, a slight detail which doubtless escaped the eagle eye of the stage manager.

The Music Festival is now but two weeks distant, and as the time draws near, interest increases among the public. Orders for season tickets being received in goodly numbers. Manager Graham is supplying these at subscribers' rates, or \$1.50 for the series, and has secured rates on all the railroad. The Festival chorus from now on until the event, will meet in the Tabernacle, so that next Monday evening's rehearsal will be in that auditorium. At last Monday evening's rehearsal at the Y. M. C. A., a large number of singers were present, and spent two hours on "Hawatha" and "Messiah," doing their best to make of the Festival a success. The Chicago Symphony orchestra, besides furnishing the regular accompaniments, will, with the soloists, furnish the numbers for the miscellaneous programs.

A very strong program has been provided by Mr. Alfred L. Farrell, for his annual at the congregational church Tuesday evening next. Mr. Farrell's fine bass voice will be heard in several selections, widely differing in character, and he will in addition be supported by Mrs. Victoria Sloan, soprano and pianist. Miss Phyllis Thatcher, the young violinist concerning whom things have been said, and the popular tenor, Mr. Fred C. Graham. Tickets can be obtained at the Clayton Music Co. and the Beesley Music Co.

Prof. Alfred Feith, conductor of the Savage Opera company, says that while the tabernacle organ may not be as large as some, it is the best in the city. It is much superior to anything in the German capital, and with the finer reed stops he felt in love. At the special recital given the Savage Opera company, Mrs. Victoria Sloan and Mr. Parker sang, the latter giving the King's Prayer from "Lohengrin" with Prof. McClellan playing the accompaniment.

The MacDowell benefit fund has now reached over \$22,000. Mme. Swenson begins next week, training six of her pupils for a performance of the sextet from "Lucia da Lammermoor."

Prof. Wetzel reports continued interest in orchestra work in the public schools, noticeably in the Webster and Franklin schools. A matter of special interest in the local musical world will be the Norwegian musical to be given April 5 in Barratt hall, under the direction of Prof. Anton Pedersen. The men's chorus, which is to be the unique and principal feature of the program, has been under the professor's training for the past year. This organization was first brought together at the time of the visit here of Erling Bjornson, the son of Norway's noted bard and statesman. The singers did so well that the idea of a permanent organization was naturally suggested, to present before the local public the peculiar and characteristic beauties of Norwegian folk songs. The program to be given by this Norwegian chorus at the coming concert will consist largely of Norwegian music by such composers as Grieg, Kjaerulf, Reisinger, and other Norse writers. Prof. Pedersen will also play two of his latest piano compositions. Willard Weibe is to give Weinawski's second concert, a romantic and a tragedy, at the violin, and other assisting artists include Miss Sigrid Pedersen, contralto; Charles Berry, bassoon; Hagbert Andersen, bass; and Willard Christoffersen, baritone.

Speculators are to be prohibited in New York from selling theater and opera tickets on the sidewalk, by special legislative enactment. In order to catch a train, the San Carlo Opera company "cut" part of the "Barber of Seville" at El Paso, Tex., recently, which so enraged the audience that they held up the treasurer and made him pay \$2,100, the proceeds of the performance.

Singers from all parts of the country are coming to New York to secure their positions at small salaries. A New York talking machine company has engaged Mme. Melba to spend the week in studio for records, at \$50,000, and a payment of royalties as long as the records are sold. An orchestral accompaniment will be furnished.

Admirers of MacDowell are urging that teachers give his works to their pupils, in order to popularize and create a demand for them.

Hugh Dougall will sing "Peace of God" by Gounod, tomorrow morning, in the First Methodist church.

That the St. Patrick's night concert in the Salt Lake theater made money is evident from the fact that only 40 complimentary seats were issued.

At tomorrow morning's 11 o'clock concert in St. Mary's Catholic church, Lorea "Ave Maria" will be sung, and Mr. Riddle will play "The Palm" on the violin.

Shelly's anthem, "Hark, Hark, My Soul," at tomorrow morning's service.

Edward P. Kimball, the new organist at the First Methodist church, made an excellent impression last Sunday, his first experience there as the regular organist, and he was treated very cordially by the church people. He will play tomorrow as follows: Morning, Proulx, "Prayer," by Hammett; Offertory, "Meditations," in E flat, and "Prayer" in G flat by St. Claire; Postlude, March, by Wilson; Evening, Prelude, "Aidante con moto," by Gullmann; Offertory, by Wilson; Postlude, by Bennett.

The Butterfly orchestra is the "talk of the town." In fact, the performance of the orchestra by many musicians is considered secondary. It is held that the work of the orchestra was the most artistic in that time ever given in this city; the woodwinds were given a prominence rarely obtaining in orchestration. The instrumentation was as follows: Four first, three second, two third, two fourth, one fifth, two cellos, three stringed basses, one harp, two trumpets, three slide trombones, four French horns, one BB flat tuba, two flutes, two B flat clarinets, one bass clarinet, two oboes, two bassoons, tympanis and drums.

## SHARPS and FLATS.

Miss Grayson Scott will play the leading role in George M. Cohan's new comedy with music, "Fifty Miles from Boston."

Frank Pixley and Gustav Luders have signed contracts to deliver another opera to Klaw & Erlanger by August 1 of this year.

"The Prince of Pilsen" recently celebrated.

## A STRIKING "CARMEN."



Mile. Deale, leader of the ballet and chorus at the Manhattan Opera House, New York, has achieved a pronounced success in all her work. She is an unusually attractive young woman, with a fine figure and beautiful face. The accompanying portrait shows her in "Carmen," in which opera she made one of her greatest triumphs.

brated its 2,000th performance and Henry W. Savage has not yet announced a farewell tour of the company.

Mme. Lillian Nordica has received the deeds of her old family homestead at Farmington, Me., and will renovate the house, to use it as a sort of museum of her treasures.

Four performances of "Madam Butterfly" to more than \$4,000 a performance was the record of Henry W. Savage's English Grand Opera company at the New Van Ness Theater in San Francisco.

Anton Rubinstein's opera, "Damon," which was formerly so popular, has been resuscitated by the Dresden opera. At its recent performance it met with a very warm reception, notwithstanding its out-spoken anti-Nazarian tendencies.

Liszt's "Tasso" Strauss's "From Italy," and Schubert's Ninth symphony were chosen by Weingartner for the six hundredth program of the Royal Festival orchestra in Berlin. The first of these concerts was given in 1842. Among the conductors preceding Weingartner were Taubert, Mendelssohn, Dorn, Deppa and Sacher.

De Wolf Hopper, now on the road in "Wang and Happyland," is to open the Moss Shuberts new Mary Anderson theater in Louisville, Ky., March 28. An effort is now being made to have the actress for whom the theater was named come from England to be present at the dedication in the city where she made her stage debut.

Death has robbed the English musical world of one of the most outspoken and interesting critics. Mr. Vernon Blackburn, Mr. Blackburn was one of the late W. E. Henley's "young men" in the days of the old National Observer. He was a man of great energy and amount of more or less ephemeral criticism, he was the author of a volume of essays entitled "The Prince of an Art."

The monumental Wagner biography of Glasgapp, begun more than 30 years ago, is approaching completion. There are to be altogether six volumes, and the fifth is now in the book stores. It comprises five years—the period from the laying of the foundation stones of the Bayreuth festival, and the London concert following it. Glasgapp's narrative makes one wonder once more at the extraordinary power which alone enabled Wagner to carry out his project. He swam against the current all the time.

Sibelius, Finland's greatest composer, is coming to the front in Berlin. Weingartner conducted his first symphony at a recent concert and Frau Ida Ekman devoted a whole recital to his songs. Otto Lessmann, the editor of the Allgemeine Musik-Zeitung, was deeply impressed by the symphony, which he characterized as a tragedy in four acts. He finds that rare thing, individuality, in this music. Frau Ekman has called upon to repeat a number of Sibelius' songs. In those songs, besides the charm of the individuality, a local color, melody and harmony, which brings into music new national traits. Mrs. Nordica's pamphlet on Sibelius has already been translated into German.

"The promised presence of Dr. Grieg," says the London Truth, "should impart exceptional interest to this year's Leeds festival. The works which he will conduct have not yet been finally determined, but it is understood that his choral composition, 'Oaf Trygvason,' will be one of them. The work was, if recollection serves, done at Queen's Hall a few years ago at one of the London Elstisford performances. Efforts were made, it appears, to secure a second 'Oaf' in the person of Glasgapp, who showed early in his career a strong tendency to the symphony is one of the instrumental compositions to be given, but without result in this case. Of the novelties promised, Stanford's 'Ave Maria,' described as a 'symphonic cantata,' seems likely to prove the most important."

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THREE YOUNG UTAHNS.

Among them B. Morris Young, Jr., a gifted Violinist Who is Coming Home From Brussels.

The trio represented in the above picture are, reading from left to right, Le Roy Pickering, Ernest C. Rossiter and Brigham Morris Young, Jr. They are laboring as missionaries in the Brussels branch of the Netherlands-Belgian mission. Mr. Young will leave for home April 12. He is a violinist of marked ability, and in recognition of his services in the branch at Brussels, especially in a musical way, a farewell entertainment and testimonial was tendered him by the elders and saints where he labored.

## The Conference Concert.

THE usual conference concert, which will be held on Friday night, April 5, in the great tabernacle, will bring before the public a number of young soloists of great interest. They are the cream of the new-ly developed talent of Salt Lake City, and in the judgment of Prof. Stephens are among the leading ones to whom we are to look for Utah's music of the near future. He says: "From among the young people who have for the past two years come under my observation I have here chosen to place before the public a few of the very best. Those who now do the most remarkable work, and who promise the most for the future."

These are W. D. Phillips, the young tenor, Noel S. Pratt, the young baritone, and future teacher, Miss Millie Williams, by far the best young soprano of her age, and she is no longer a child wonder, Master Charlie Sheph-

herd, the best and most solid boy pianist I have any knowledge of, and a worthy successor of his brother Arthur, young Fitzmaurice, a violinist of temperament and taste. Little Bessie Bird and Evangeline Thomas, the Nellie Bruce and August Olsen of the new future, and last but not least, the young Forest Dale ladies' chorus, whose singing has not been equaled here since Madam Swenson's ladies chorus used to charm us.

Of course the tabernacle choir, big organ and Stephens' children's choir of 300 voices (100 boys) will furnish the framework for these young artists, and an unusual musical treat must result. Over a thousand tickets are now disposed of in the city, and a big audience is assured.

## SALT LAKERS IN GOTHAM.

Special Correspondence.

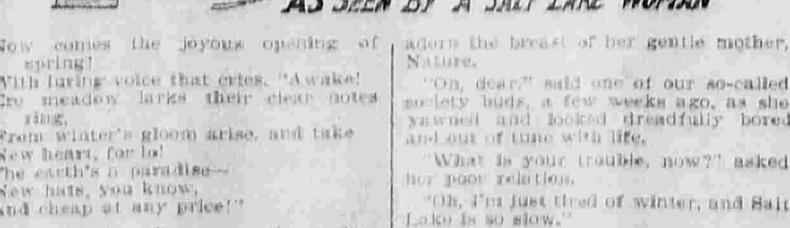
NEW YORK, March 17.—The merry operatic war is still on, and to lovers of music it affords opportunities that cannot be overlooked; seats at both big houses are available—the Lenten season causing a drop in the rush for places. Bona has gone over to the "enemy," so Connard is regarded by the masses for the public generally sustain the irrepressible conflict in the fight. His musicalness throughout the season's numerous hits with the rival opera house, has called forth admiration from all. In the future, based on them, the attraction will depend on the former's height and volume of voice adding to his popularity. Summary of the attraction at this popular house, Melba, who sings her farewell this week, will be followed by Calve the week of March 25, and the week of the week of the thirty-fourth street temple of music give New Yorkers a feast of song. With Caruso's departure from the Metropolitan, all interest will flag and it will close its doors until May, when it re-opens for a week of stupendous opera and fair exhibition. The Utah contingent in this city do not let money slip away without hearing some opera—no matter if they have to stand through the entire performance.

Thursday evening, at 50 West Fifty-fourth St., St. Margaret's school, one of the most exclusive of all private schools in the city, a musical was given in the grand hall on invitation, only, by Eugene Heffey, on the compositions, piano and vocal, of Claude Debussy. Miss Emma Lucy Gates being the soloist. She was in excellent voice and her interpretation of this composer's songs was the subject of general praise. Debussy is not so well known as many of the modern composers, but his original style is coming into favor with musical people.

Miss Hazel Taylor and her friend Mrs. Murray King, who moved from 31 West One Hundred and Twenty-third street to 118 West Eighty-third street, where they have taken an apartment for a year. Miss Taylor is a pupil of Caruso, whose studio is on West Seventeenth street, she is making rapid progress in her vocal work.

On the ninth inst. Mrs. Frances Pryor, who has been visiting in New York after a four days' stormy voyage from the Atlantic, like other travelers who seek change of climate during the winter, she returns to New York well pleased with everything in the busy metropolis. Pryor's appearance among her friends was the occasion of many pleasant reunions.

Miss Johanna Zizman of Ogden, who came east with her sister, Tex, weeks ago, arrived in the city last Thursday; the latter remained in New York.



Now comes the joyous opening of spring! With loving voice that cries, "Awake! Ere meadow larks their clear notes sing, Ere robins' gleam arise, and take New heart, for lo! The earth's paradise—New hats, you know, And cheap at any price!"

It is that soft season, the spring, when the dream of fair woman is the milimery opening, and her poetic thoughts are laden with every hue, plume, and blossom that salute the welcome day, rather than with the "de-ascending showers that call forth soft green, and wake the rising flowers" upon the hillside. Fair maidens are trooping to that luring and apple-like bowers, the milimery department, of which our stores are certainly entitled to make fair boast, to look for the particular shade, and flower, that will the most becomingly adorn their shapely heads, but not many of them are trooping over the hills, of which our city can make fair boast, to look for that only flower "Shirley Temple" as

The scent of the sagebrush doth quicken my veins.  
The canyon stream's chasing and chiming.  
The breath of the hills reaches over the plains.  
And my spirit grows restless for climbing.  
"I came in to buy a shape," said the woman from the country to the dignified clerk looking her handmaid at one of the opening salons.  
"You mean a frame. We don't sell them any more."  
"I mean a shape, to be sure," used to be able to buy one for 50 cents.  
"We don't sell them any more," repeated the dignified clerk, making no further objection as to the name of this unadorned device of headgear.  
"Well, I never," exclaimed the woman disgustedly. "If that ain't a graft! Can't buy a shape till it's trimmed, and then it costs you \$50 in place of 50 cents. Guess I'll have to make one out of some kind of stiffening."  
Ask your mother for 50 cents.  
To buy a shape—"Will save expense: A bit of lace, a bit of hair, And feathers from last year's broken yard, And let you have the combination—A chic, Parisian creation."

"Sixty-five dollars for that fright!" she continued.  
"I wouldn't give 65 cents for it," said her friend. Look at them feathers; far all the world like them on me old men."

"Well, of course, everybody according to his taste, but that wouldn't be my taste."  
"Willows' plume, they call that feather," "Lazzy."  
"Just as soon have plain willows in mine."

"And they call this pertleek kind 'mushroom' and I'd rather have the real article inside o' me."  
So much for conversation, which may not be considered strictly high class, but you pass through the throngs at the "openings."

"Think of women paying \$65 for a hat, to wear for a little season, while there are little children in our midst suffering for the bare necessities of life—bread and butter and clothes. It seems incredible. Yet it is so, and it is certainly all wrong. A society woman was looking at one of these expensive hats, the day of one of the openings, and she felt that she should not pay such a price—though she said of course the hat was cheap, very cheap at that price. She gazed at it, and turned it about, and put it on for perhaps the first time in her life, and she wondered, and pondered. And was about to decide against it owing to the extravagant figure placed upon it, even though it was cheap, when she saw another society woman happen and went into ecstasies over such a glorious creation. 'Twas enough. The hat was ordered sent to the first society woman, of course, and the price! Someone must pay the price. And all because society is built that way—the price compensates for all that is lacking in good taste, good form, and common sense."

It is strange the effect a child can produce upon the deeper and harder problems of life. A proper influence for good is a little child. At one of the performances of "Madam Butterfly" a woman—a good woman—sat with her husband and three small children, and she was so touched by all that rendering of at once joyous and heart-breaking melody, that she wept, and shut out from all that soft, tender, and lovely music, because she chose it to be so. People were weeping all about her, even big, strong men. Still, she sat unmoved, and the smile of ridicule flitted over her face, but she counted from time to time as she seemed to twit a companion about it who was not so utterly lost to feeling as she was. The little child, little trouble, entered upon the scene, and it was sufficient. And this woman, not a good woman—bowed her head, and her face in her handkerchief, and sobbed with the rest.

Another woman—a good woman, and a mother—sat weeping her heart away. And when the curtain had fallen, shutting out the little angel face, that used to receive mother kisses no more, she rose hurriedly and said rest till I get home to my baby."

LADY BARBIE.

With the Minstrels.  
Interlocutor.—Mr. Bones, why were you smiling when I saw you yesterday with that big grin on your face?  
Bones.—That was no lady; that was my mother-in-law.  
"Well, why were you smiling so?"  
"She was smiling on a year's trip through Europe. Why don't you get married?"  
"Why, I haven't got even enough money to buy a ring."  
"Come around on a pay-day, and I'll drop a \$10 gold piece on a stone walk for you."

"What good would that do me?"  
"It would get you a gold ring. My brother's an orchestra leader now."  
"Is that so? I thought he was simply playing the trombone."  
"He is, but he leads the musicians to the saloon next to the theater between the acts. Sousa wants him."  
"He does?"  
"Yes, wants him to go to farming. By the way, do you know what month John Philip Sousa was born in?"  
"No, do you?"  
"I think it was March. He's called the March King. My uncle, the dentist, filled a bunch of a fierce bulldog the other night."

Clara Kammer, author of "Dearie," made famous by Sallie Fisher, is in communication with Harry Bulker, with the object of producing her autobiography, "My Life in the Theater." There is a wild rumor that Miss Fisher will be offered a leading part. As yet it is but a "pipe dream." Clara Kammer has not in sight of Sallie keeps on as one of the features in Frank Daniels' production of "The Tailor Made Man." JANET.



Mr. Hugh Dougall, Mr. W. C. Clive, Mr. John Held, Mr. C. F. Stayer, Mr. E. Beesley, Mr. L. P. Christensen, Mr. M. S. Singsy, Mr. Dyke, Walter, Mrs. Edith L. Knapp, Mr. L. A. Engberg.

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