

HE details for the spring music festival are rapidly taking shape. The program is partly arranged, and most of the soloists have been engaged, while the Chicago Symphony orchestra will be increased to 65 Manager Graham is receiving many names of subscribers for season

There will be four performances, and it has been decided that the \$2 rate for reserved seats for the entire fesgval of four performances shall be allowed to subscribers only. The seats jeft will be sold for \$1 to \$1.50 for each single performance. Those who have not already subscribed and who desire to avail themselves of this season ticket rate, can drop a postal with their name and address to Fred Graham, manager, and address to freet, stating how many season tickets are desired. Subscribers will have the preference of seats, and no person except a subscriber can ob-nia seats until all subscribers are pro-

tided or.
The names recently added to the subscription list include many of the lead-ing people of the city.

local music houses report that the plane trade, and for that matter, trade in all branches of the business, have opened up satisfactirily. Taking account of stock has been the order of the day, for the first three days of the year. Local music houses report that the

The Sait Lake Symphony orchestra will resume rehearsals tomorrow, at 1:30 p. m. The solo feature of the next recital will be Tchaikowski's plano concerto in B flat minor, the perform-er being Miss Elizabeth Eggleston of

A crusade against automatic musical instruments in public places, especially in saloons and halls, appears to be spreading through the middle west. At alton, Ill., the mayor has ordered the police to not allow anyone to visit a public place where an electric plano, music box or any automatic instrument is installed. The result is that over 100 electric planos and music boxes recently sold to saloons and cafes have been silonced. been silenced.

The following Atlanta, Ga., special The following Atlanta, Ga., special from an eastern paper is of interest to the musical colony in this city, as The Browne to whom it refers, formerly visited in Salt Lake where he was handsomely entertained: "An indictment charging assault with intent to murder has been returned by the grand jury against J. Lewis Browne, formerly against of the Sacred Heart church, organist of the Sacred Heart church is organist of the Sacred Heart church, who several weeks ago fired a pistor shot through the door of the home of Father John E. Gunn, the rector of the church. Browne is said to be out of the city. Shortly after the shooting. Browne, through his attorney, gave out a statement in which he declared that he bore Father Gunn no ill will, and that the shooting occurred during a temporary mental aberration resulting from continued strain."

St. Paul's Episcopal choir is practising diligently for the Sunday even-ing service of Jan. 12, when the church cratorio, "The Nativity," by H. J. cratorio, "The Nativity," by H. J. Stewart, a San Francisco organist, will be given, under the direction of Choirmaster M. J. Brines. Among the solosist will be Miss Zora Shaw and Miss Locke sopranos, Mrs. W. H. Cunning-lam contraite, with Mr. Brines as the teach Mr. Harman of the huseon Miss. tenor, and Mr. Sharp as the basso. Miss Esther Allen will assist with her vio-la, and there will also be a harp ac-companist. The choir includes 25 singers and the oratorio will last one hour,

Tomorrow's music at the First Methedist church will include in the morn-ing, organ prelude, "Meditations," Walker; anthem, "A King of Love My Shepherd Is." alto solo by Miss Claudia Tolt: offertory, "Divine Redeemer," Gounad: postlude, "March in E Flat." Kimball; evening, organ, music of last Sunday evening, the postlude being "March to Peter Cornelius." Mendels, double quartet, "Jubilate in C,"

Last Monday evening's studio plano reltal by Mrs. King's pupils was so satisfactory that it is to be repeated at an early date. A novel feature was the arrangement of programs. These were large cards having on one side pletures of noted artists, while on the reverse side was written out the list of numbers of the evening.

SHARPS and FLATS

Victor Herbert wrote 'The Wizard of the Nile" in 1895, and he was an inter-esting beginner then, in the making of operettas. Victor Herbert wrote "Tha operettas. Victor Herbert wrote "The Tattooed Man" in 1907, and now he is established as the ablest composer in America of musical plays. Both pieces were written for Frank Daniels, who is starring this season in the latter at-araction, under the management of Charles Dillingham. Charles Dillingham.

The London Times prints this dis-natch: "The original manuscript of 14 of the compositions of Paganini, the oclebrated violinist, has been discov-ered among the archives of the Perugia ered among the archives of the Perugia municipality, and among them is the manuscript of the famous third concerto, which is considered one of Paganini's finest works. Mr. Russell, an English banker, has offered £12,000 for five of the pieces, and Mr. Pierpont Morgan, who wants 10 of them, has offered £40,000 for his share. Signor Rava, the Italian minister of finance, has forbidden the Perugia municipality to accept the offers, as the Italian government wishes to acquire the manuscript itself, with the idea of their retention in Italy. It seems incredible, says a New York critic, that even an American millionaire should offer such a sum for pieces which have so little real musical value as most of Paganini's have.

DISTURBED THE CONGREGATION The person who disturbed the congre-gation last Sunday by continually cough-ing is requested to buy a bottle of Foley's Honey and Tar. F. J. Hill Drug Co., "The never substitutors."

Facts for Catarrhal Sufferers. The mucous membrane lines all passages and cavities communicating with

Catarrh is an excessive secretion, accompanied with chronic inflamma-Hood's Sarsaparilla acts on the mu-cous membrane through the blood, re-duces inflammation, establishes healthy action, and radically cures all from the mucous membrane. cases of catarrh.



BLIND GIRL MAY BECOME GRAND OPERA SINGER.

Enthusiasm was created among the society patronesses of the Industrial exhibit of the New York Association for the Blind by the singing of a girl almost blind. The sightless singer was Miss Lillian Grant Robertson, daughter of Mrs. Elizabeth Robertson, and so great is her talent that she is to be trained for the grand opera stage, regardless of the seemingly great obstacle of blindness.

Aside from that she has all the gifts that go to make a prima donna. Her voice is a big and beautiful dramatic soprano, with a touch of pathos and warmth in it which brought tears to the eyes of the society dames and squires who came to lend their patronage to the Blind Men's club.

Transatlantic Travel in the Last 56 Years

"Good-by, Romance," the skipper said;
He vanished with the coal we burn;
Our dial marks full speed ahead,
Our seed in the last fifty-six He vanished with the coal we burn;
Our dial marks full speed ahead,
Our speed is timed to half a turn.
Sure as the tidal trains we fly,
"Twist port and port, Romance, goodby. Kishing

OMANCE has indeed gone from transatlantic travel. That is, all except the Cupid variety, which buds and blossoms in sequestered deck corners and eozy, hidden nooks of ocean steamships and leads to matrimony or alimony. But the romance of the sailing vessel, clipper ships and the packets, as far as he passenger service to ports is concerned, disappeared with the arrival of the steamship. When the steamer Asia in 1851 crossed the Atlantie in 10 days and 3 hours the deathknell of the sailing vessel as a passenger craft was sounded, and the oldtime clipper, with her skysails, star scrapers and heaven disturbers bellying to the breeze has long since disappeared from the sea. With them has gone the last element of romantic contact with the person of the jack-tar who knew every rope and spar and could beat the preachers in that he could box the compass forward and backward, whereas they can only repeat their prayers one way.

Steam has accomplished its mighty mission well. So well, in fact, that the ordinary globe trotter thinks little more of a voyage to London than a ierry ride to Staten Island. There is a difference in the fare and the ser vice is better, but essentially the Atlantic ocean is nothing more than a terry between countries. The modern leviathan, driven by powerful recipro-cating or turbine engines, makes con-nections with stated trains, barring tog or accident. Throughout the trip pas-sengers on the big floating palaces are enabled by means of wireless telegraphy to keep in constant communi-cation with both sides of the Atlantic. The arrival of a steamship in port can now be foretold almost to

From the year 1851 when the steamship Africa made the trip between Liverpool and New York in 10 days and 6 hours, the science of shipbuilding and the development of high speed engines has gradually cut down the time of passage between Europe and America and draws there. America and drawn the two continents closer together. Steamships which 10 and 15 years ago were considered queens and 5 years ago were considered queens of the sea have now been superseded by vessels of size and power that were not dreamed of. Their laurels wrested from them they are now classed as second, third and fourth class boats.

OLD SALTS HAD THEIR LAUGH.

In the early days of transatiantic steamship navigation inferior machin-ery and poorly modeled ships made travel between the two continents a travel between the two continents a more or less precarious undertaking. Deep-sca skippers of the old sailing vessels laughed steam and the propeller to scorn, and not without cause, for the very oldest mossbacks still discuss the marvelous feat of Capt. Samuel Samuels, of the Dreadnaught, who sailed from Sandy Hook to Queenstown in 9 days and 71 hours in 1889. During the entire 2,800 miles the swift vessel maintained an average speed of over 12 knots an hour.

But steam soon overtook the sailing

over 12 knots an hour.

But steam soon overtook the sailing craft and left her hull down on the horizon of transatlantic transportation. Between 1850 and the '90s steam vessels developed gradually. During the last ten years the growth of the mighty transatlantic fleet has been stupendous. The present year will mark an era in ocean navigation in having witnessed the practicable operation of the turbine engine and the passage of the first boat in less than five days. For years the dream of the ocean navigator has been to command a four-day boat and the honor of staying inside of the five-day mark, and getting well on toward the hoped-for time went to Capt. Watts when he brought the Lusitania from Queenstown to Sanda Heak in 1

	years;	the mat h	Hy-six
	Days.	Hours. M	inutes.
	1851 Asia10	2	100
	1851 Pacific 9	19	25
	1851 Baltie 9	13	42
	1856 Persia 9	1	45
	1856 Persia 9 1866 Scotia 8	17	47
	1866 Scotia 8	2	48
		20	9
	1873 Baltic 7 1873 City of Berlin 7 1876 Germanic 7	15	48
	1876 Germanic 7	11	37
	1877 Britannie 7 1880 Arizona 7	10	53
i	1880 Arizona 7	7	23
ı	1882 Alaska 6	18	37
į	1884 Oregon 6	11	
ì	1884 America 6	10	The same
1	1885 Etruria 6	5	31
ł	1887 Umbria 6	4	42
i	1888 Etruria 6	1	55
Ì	1889 City of Paris, 5	19	18
ì	1891 Majestic 5	18	8
ı	1891 Teutonic 5	16	31
ì	1892 City of Paris. 5	14	24
1	1893 Lucania 5	1.0	45
١	1894 Campania 5	9	20
i	1894 Lucania 5	8	38
ı	1894 Lucania 5	7	92
١	1907 Lucitoria 4	16	200

1907 Lusitania 4 The great transatlantic passenger fleet of today consists of 88 steamships. owned by 12 lines. This number does not include the scores of tramp and semi-passenger lines of vessels which extend to every part of the world from New York. The total toppage amounts to 1.102,400, while the mammoth en-gines of this fleet have a united strength of 1,184,464 indicated horse-

FLEET HAS TREBLED.

The steamers that plough across the Atlantic ocean between east and west today are four times the number of ten today are four times the number of ten years ago. Then there were 21 first-class steamers, with a total tonnage of 183,372 and an indicated horse-power of 249,849. A comparison of these fig-ures with the totals of the present day will give a fair idea of the growth of transatlantic service. In those days the St. Louis, the St. Paul and the New York represented of transationate service. In those days the St. Louis, the St. Paul and the New York represented the American line: the Philadelphia has since been built. The Anchor line had three ships and now numbers five. The Atlantic Transport line's four vessels were placed in commission since 1897. Four vessels were then operated by the Cu-nard line, among them the still famous Lucanja. In the last ten years eight steamships flying the Cunard flag have heen launched, including the record-breaking turbiners, the Lusitania and

the Mauretania.

The French line which had three yessels, has doubled its fleet; the Hamburg-American line has entered the American field since 1897 and now owns a fleet of 15 splendid transatlantic liners. The five ships of the Holland-American line were all built within ten years. The North German Lloyd line's fleet of four liners in 1897 has since years. The North German Lloyd line's fleet of four liners in 1897 has since been increased to 16 modern steamships. The four vessels of the Red Star line were built within ten years, and the same might be said of the Scandinavian-American line. Six new Scandinavian-American line. Six new steamers have been added to the White Star line and three to the Wilson line.

The number of passengers conveyed across the Atlantic yearly in these huge floating hotels goes into the milions. At an express service between two countries the value of high-speed steamships was demonstrated less than a month age, when in response to a at month ago, when in response to a demand for gold to allay the Wall street panic and money market stringency \$100,000,000 in specie was hurried

across the ocean in record time. ALL THE WORLD

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Salt Lake Photo and Supply Co. Main street.



HEN we are "declined into the new year in." The old year itthe vale of years," the self is this old ramily pitcher, while the cidar bubbles with the lightness and freshness of the new. us; the fear of change disturbs us; and the thought of separation from friends and dear ones, constantly hovers near to sadden our hearts. While we yet become the light and carcless livery of youth, the coming years are all too slow; we fret for the future with its gieams and dreams and aspirations, to sweep upon us like and aspirations, to sweep upon us like a winniwind; with our nearts like a bee, we want to my away to sip the nowers of other neadows; the nome nelds are ever the same, and we there of them. The old year sees only death in the advance of the new; the new springs forward to all that's brightest and neatest, ignitest and sweetest, nor ponders the "stuff that dreams are made on;" nor gives pause to the tatter that its little the is sounded with a that its little ine is sounded with

A happy family in this town sat around the breakfast lable New Year's morning, and it was "Happy New Year," to one and all, from each to all, individually, collectively, lovingly, loyousty, tenderly, hilariously, stories went the rounds of the bygone New Year's of bygone ares A battered old Year's of bygone ages. A battered old pitcher stood on the table containing water, it had been brought out for the occasion. It had been handed down from separation occasion. It had been handed down from generation to generation, and in each had served a different purpose. In the first place, it had been a New Year's gift to a great, great, great grandmother, back in the old country, it had next crossed the mighty deep, the grandmother is a right and heautiful. to do service in a rich and beautiful farming district in "the states," it had finelly braved the hazardous plain with its hardship and peril; stood the test of ploneer days; and on New Year's morning, a little battered and Year's morning, a little battered and worse for wear, was still able to set upon the table and give forth sparkling water to the healthy survivors of its long and cherished family. Grandma could tell every use this faithful pitcher had been put to. In its English history it had mainly reposed in state, very heavy, very dignified, and with its hands toided, so to speak, Back on the farm, it had come down in the world to quite an extent, and had been known to travel the field, with its refreshing to travel the field, with its refreshing and "home-brewed ale" for the hot and thirsty field-hands. Further down the line, it had been the sole reeptacle for the salt-rising bread. In ploneer days, bearing a quart of flour in return for yeast, it had been carried by the chilyeast, it had been carried by the children to the neighbors. It had been known, after receiving a few knocks and nicks which rather impaired its beauty, to stand on a shelf in the cellar winter after winter, filled with peach preserve or pickle.

And, now, New Year's morning the standard of the control of the colling with the colling with a new toy, he must take his to bed with him. A few days later, the giver of the doll, calling upon Black and Tan's mis-

peach preserve or pickle.

And, now, New Year's morning ever finds it standing on the breakfast table, pouring forth its New Year's greeting in the liquid form of chrystal water, from its cracked and onesided spout. New Year's eve cider flows from its ample interior in true celebration of the "old year out and

Grandma sat at the breakfast table telling the story of the "little brown jug I love thee," only in this case, it is yellow with bine tracery, and everybody laughed, and everybody was glad it was New York was new body laughed, and everyousy was also it was New Year's morning; for every-body is always fond of hearing grand, ma recount the garient history of this battered relic. Grandma laughed, too, ma recount the Incient history of this battered relic. Grandma laughed, too, and grandma thought everybody ought to be very thankful for health and strength, and above all, a roof overhead and bread and butter. And everybody was wishing everybody else a happy new year once more, when grandma suddenly began to cry. Everybody looked astonished and troubled when grandma said through her bled when grandma said through her

"I-was_just_thinking_how - terrible it-would-be-if-any-of-us-should -be-scattered-next-New-Years," Whereupon, the heartless Jimmy of 10 exclaimed:

"Well, what if we are? I'm mighty tired of this old town, anyway."

Some have been sorrowing over the passing of the doll in the advent of the Teddy bear. The ages have cradied the doll. Grandmothers, great ed the doll. Grandmothers, great grandmothers, and great_great_grandmothers, have handed them down with pride to their children, and children's children. Mothers of today look back to the one joy of their childhood—the doll and the making of doll dresses. In to a few years and the ones. es. Up to a few years ago, the queen of the Christmas carnival of toys was the doll. But, alas and glack! The eign of Teddy bears has struck terror the trembling, sawdust heart that dainty and gentle creature, until she has almost ceased to be. Is she to be re-instated? That is a question. An effort has already been made, how on effort has already been made, how-ver, and the story runs as follows: A lady in our town is the happy pos-essor of a very intelligent black and, an dog. One day not long ago, she ook him with her to call at a home, where dwelled a little child owning many toys, among which were a Ted-ty bear, and strange to relate, a doll. Black-and-Tan, sizing up the whole utlay in the twinkling of an eye, and yes, actually ignoring Teddy, pounced upon the doll in a state of ecstacy. And it was with difficulty that his mistress fore him away from this be.

loved object.

A friend, hearing of this odd and astounding happening, sent Black-and. Tan a doll for Christmas. The dog's joy was complete. All the livelong

calling upon Black.and-Tan's mis-tress, was no sooner seated than this mite of super_intelligence and four feet rushed up the stairs, returning with his beloved doll, which he gent_

Mosquitoes Four Feet Long

But They're Only Models and Therefore Harmless.

Mosquito models in volume 400,000 times the size of the mosquito in his natural state, four and a half feet long, are the wonderful new features New York is to have his summer. Nothing of the sort has ever before been attempted. They are being made with scientific exactitude, and have been only cover a surface of about three linehes a day. times the size of the mosquito in his natural state, four and a half feet long, are the wonderful new features New York is to have his summer. Nothing of the sort has ever before been attempted. They are being made with scientific exactitude, and have been nearly a year and a half in construc-

Four of these mosquito giants of wood and wax and glass are to be placed on exhibition. They are to show to the public precisely what the poisonous mosquito of malarial contagion is There will be in the group the adult male, the adult female, the larva and the pupa.

American Museum of Natural History, at Seventy-seventh street and Central Park West, will have these ex-Central Park West, will have these extraordinarily interesting scientific treasures. The figures are not put fogether yet, but the parts are practically ready for assembling. They will first be shown at the opening of the mosquito season, and will be made a permanent exhibit. Four to five men, under the direction of expert scientists, have been engaged on their building almost continuously since a year ago.

since a year ago.

There have been remarkable reconstructions of the gigantic animals of long past eras in museum work, but long past eras in museum work, but these mosquito achievements far overshadow them in wonder and technical accomplishment. Their making has been a triumph of applied miscroscopy. Under the most powerful of lenses each part of the mosquito in all its stages has been studied for months, and then has been constructed precisely as the miscroscope has shown it, not only perfect in every detail of form, but also in color and texture.

These models are so perfect that they will not only greatly interest the public, but will be of the greatest value to the scientific world. In the study of insects they have set a new standard, and established a representation proceeds that they have set a new standard, and established a remarkable procedent that other scientific institutions will eagerly take up. The work has been done under the immediate direction of Dr. B. E. Dahlgren, assistant curator in invertebrate zoology in the American Museum of Natural History, and is that museum's achievement throughout. The models, it is officially stated, will probably be completely assembled by August 20. Nearly all the parts are now finished.

400,000 IN ONE.

To the non-scientific enlooker who knows the mosquito only as a little pest—but knows him very well as that—these models will preve marvellously interesting. Each exhibit of the four is practically 400,000 mosquitoes rolled into one. The large size will enable such to one. The large size will enable each visitor to see to perfection exactly what a mosquito is, even to his biting apparatus, which is the most wonderful feature of all.

To make this scientific object lesson the most constitution in the large exactly at the content of the second of the second

the more effective, it is only the malarial or spotted wing mosquito that has been depicted in this dramatic manner. Made into a gigantic, almost terrifying insect four and a half feet long, this mosquito is highly interesting as to detail. The male and the female are approximately alike and the description. approximately allke, and the description of the construction of one suffices f

of the construction of one suffices for both, except in some minor particulars. The body of this typical, danger-dealing mosquite is of wax, with its wing frames of glass, waxed. Over these waxed glass wing frames is stretched oiled paper (to reproduce the transparent effect). The featherlike scales along the veins of the wings are of celluloid. These are not only numerically exact, but absolutely like these parts of the normal mosquito seen under the micronormal mosquito seen under the micro-scope as to order. The spotted appear-ance of the winzs noted in a microscopical examination is due to bunches of

these scales.
The legs of each giant mosquito are Kodaks, finishing, framing. 142 S, dain street.

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I sell uncalled for suits and overcoats

inches a day.

This is but one instance of the marvellous mechanical detail of this mosquito building. It is not enough in this scientific insect reconseruction, magnified 400,000 times by the microscope to give an approximately correct effect. There must be technical perfection. No pains have been spared to make these giant mosquitoes the exact images of what the real pests would be if 400,000 times as large. In its reality the effect is going to be its reality the effect is going to be

A MOSQUITO "ON THE WAYS."

one gets when looking through a stereoscope.

It was this depth, this doing away with flatness, that had to be gotten in the pictorial material that furnished the initial basis for this giant mosquito making. At the outset the problem was immensely complicated. Dr. Dahlgren solved it by the employing of a binocular microscope. He has had to do a lot of delicate work throughout the entire construction, some of the prettiest sort of microscopical stunts, one of these of very notable scientific achievement being his success in obtaining the relative values as to depth of the thorny places on the thorax.

his success in obtaining the relative values as to depth of the thorny places on the thorax.

Those who come to visit these giant mosquito models—and with very little question there will be thousands—will probably think the eyes not far from the most wonderful thing of all. These eyes have been made with the most painstaking and extraordinary accuracy, and are literal, absolute reproductions of a mosquito's eyes upon a vast scale. Each eye is made of hundreds of minute eyes, each tiny eye of the eye in the model about the size of a pin's head.

These eyes have a wonderful iridescence all their own. It is not the ordinary iridescence of many familiationists, but that strange, peculiar type seen in the products of coal tar. In order that the color scheme of those eyes might be carried out graphically and realistically in the very highest degree, and faultlessly from the viewpoint of science, each eye has been made not in a group, but separately. That is each eye of the eye

been made not in a group, but separately. That is, each eye of the eye itself has been turned out independently, has been made, colored, and finally put into the large eye, as a distinct piece, a part of a harmonious whole.

whole.

There are something like 350 of these little eyes, and the large eye, a cosmos of all these, has thus the most fascinating effect, besides being a remarkable piece of mechanism. But the eyes do not by any manner of means monopolize the specially interesting features of these mosquitoes. Quite as notable is the biting apparatus. This shows marvellously effectively in these models.

Popularly, this biting apparatus will interest the average man more than anything else. For it is what is known as "the business end" of the mosquito. Here will be revealed plainly and dis-

Here will be revealed plainly and dis-tinctly why the mosquito bites, how he bites, precisely what his bite really is. When the "weapons of war" come to be magnified many times and shown out in this striking way, people will be greatly impressed. The adult mos-quito carries a genuine "armory" that ought to be feared. Minute as it is in actual life, it is a substantially danger-

ous thing.

In the model it is going to be fairly terrifying. The armory carried comprises two saws and two lances. These are inclosed in a sheath and the two lances exposed. In the model, they are about a foot long. This tubular sheath has "lips" on its end. The sheath projects out from the head and is yellow and hairy.

When these "llps" are pressed against

surface and the mosquito starts in to bite the enveloping covering of the tubular sheath slips back, leaving the two saws and the two lances exposed. In the model, lances and saws are nade of white glass, and the effect is startling in the extreme.

The two antennæ of the great mos-

quito have been made into what are beautiful features. It is only in great enlargements like the present work that the wonders of the insect would ecome really evident to ordinary eye These huge antennæ, so inconceivably minute in the actual mosquito, are construced of glass. Following closely—as they do—the design and the details of nature they present exquisite deli-cacy of color and form. In the model they are 15 to 18 inches long, and are marked by whorl after whorl of points, grading down to the tips, an effect that can best be described by saying that it exactly like that of the horsetall plant.

These whorls are strikingly artistic, and as seen in the model are quite the most æsthetic portion of the whole mosquito. They are a remarkable instance of what is beautiful in nature. A curious fact to be noted is that in the male these whorls are very large and pronounced, in the female small and

inconspicuous.

The model of the larva shows the embryo mosquito after it has left the egg, floating in the water. The pupa

model shows the young mosquito after it has stored up sufficient energy to form legs and wings. But these two models will be relatively of little inmodels will be relatively of little in-terest to the public. The models of the adult male and female are to be the striking exhibits.

There is being constructed here also a very hig cross-section view of the body of the mosquito, presenting also with scientific exactitude, and with all possible perfection of color this pest's interior orwans. An important feature

A visitor to the work rooms of the museum the other day had a good view of the male mosquito "upon the ways." He saw the head, thorax, and addomen all together. There was added part of the biting apparatus, but the legs were not on yet. Enough had been assembled, however, to show that the new glant mosquito groups will be a triumphart success.

The construction has been a most difficult and absorbing series of problems. Only an able microscopist could have engineered it through. The models have had to be built up largely, naturally, from photographs made with the microscope's aid, that is, micro-photographs. Now, if you photograph a mosquito the picture shows flatness and no deoth, just as does any other photograph, not the depth

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