

# MUSICIANS' DIRECTORY

## MUSICIANS' DIRECTORY

**EDWARD F. KIMBALL,**  
Piano, Organ, German.  
Assistant Organist at the Tabernacle.  
Organist First M. E. Church, Studio  
46 South Main St. Bessey Music Co.  
Residence Tel. Phone Bell 121.

**ANDREW BOWMAN**  
Baritone.  
—(Beautiful Singing).  
Late vocal instructor at the American  
Conservatory of Music, Chicago. Songs  
in English, French and Italian. Free  
voice test. Studio 30 Templeton, Resi-  
dence Bell Phone 140-2.

**CLAUDE J. NETTLETON,**  
Teacher of Violin.  
Studio 312 East Third South Street.  
Telephone: Bell 493; Ind. 478.

**HELEN HARTLEY,**  
Teacher of Violin.  
Pupil of Geo. B. Skelton Studio, and  
residence at 67 South Main Street

**MISS LOUISE ROBERTS,**  
Piano French.  
Thorough instruction, according to the  
most approved method. Musical man-  
script accurately written to order. 731  
East Fourth South Street.

**B. M. YOUNG, JR.,**  
Instructor of Violin.  
Pupil of Godowsky and Schramm, lately of  
Cesar Thompson's Violin Class, and the  
Yvonne Symphonie Orchestra at Brus-  
sels, Belgium, 122 E. Emerson Ave.

**MARY OLIVE GRAY,**  
Pianist and Teacher.  
Pupil of Godowsky and Schramm, in Berlin.  
Studio 46 South Main St. Phone 737.

**MISS MATIE HALL,**  
Teacher of Piano.  
Pupil of Dr. Louis Lissner, San Francisco,  
Graduate of the University of Califor-  
nia, Teacher of Music at Mills Col-  
lege, California, Studio 78 E. First  
North Street.

**A. BRODBECK, Ph. D.,**  
Academic Professor of Vocal Art.  
Pupil of Manuel Garcia, London. Studio  
and Residence, 935 Rice Street (be-  
tween State and Second East on  
Ninth Street).

**MISS ESTELLE JENSEN,**  
Teacher of Piano.  
Pupil of Mr. Carl Paetzel, Boston.  
Studio, over Bessey's Music Store.

**L. A. ENGBERG,**  
Clarinettist.  
Class of Private Instruction Given.  
Studio No. 2 Brunswick Ave. Ind. Phone  
384.

**MRS. R. G. MAESER,**  
Pianoforte Instructor.  
Residence and Studio, 244 So. 8th East.  
Tel. 251-8.

**MISS MATTIE READ**  
Pianist and Teacher.  
Pupil of Godowsky and Schramm. Teacher of  
Godowsky method. Studio at 78 East 1st  
South Street.

**GEORGE E. SKELTON,**  
Teacher of Violin.  
(Graduate from Trinity College, London).  
Reference and Studio: Room 4, Board  
of Trade Building.

**JOHN J. McCLELLAN,**  
Pupil of Schmal, Jonas, Jodicka and  
Scharwenka, Organist of the Tabernacle.  
PIANO, THEORY AND ORGAN.  
Both Phones. Studio, Clayton Hall.  
Pupils should apply mornings before 10.

**EMMA RAMSEY MORRIS,**  
Dramatic Soprano.  
Pupil of Correll, Berlin and Archambault,  
Paris. Bell 1643-n-y.  
136 West 1st North.

**HUGH W. DOUGALL,**  
Baritone.  
Teacher of Voice Building and Artistic  
Singing. Pupil of Heinenmann, Berlin, and  
Bouly, Paris. 612 Templeton Bldg. Bell  
phone 472.

**C. D. SCHETTLER,**  
Cello Pupil of Anton Hekking and Jacques  
Van der. Berlin, Soloist at  
Nuremberg and New York.  
Conventions, Instructor of Cello, Guitar,  
Mandolin and Banjo.

**SQUIRE COOP,**  
Pupil of Godowsky and Busoni.  
Piano, "Coaching in Vocal Repertoire."  
Studio, Deseret National Bank Bldg.,  
Rooms 15 and 16.

**MME. AMANDA SWENSON,**  
Teacher Vocal Music.  
The Old Italian School.  
The GARCIA Method.  
Studio, Clayton Music Store, 129 Main St.

**ARTHUR SHEPHERD,**  
DIRECTOR SALT LAKE THEATRE  
Orchestra. Teacher of Piano and Har-  
mony. Studio Room No. 3 Hooper & Ed-  
wards Block, 25 Main Street.

**EFFIE DEAN KNAPPEN,**  
Voice Building and Physical  
Development.  
Studio, 66 Templeton Building.

**C. F. STAYNER,**  
Voice and Piano.  
Voice development, technique and artistic  
singing. Special instruction for vocalists.  
Studio 35, 121 So. Main.

**MARGARET ROBERTSON-KERR**  
Pianist and teacher of piano, harmony,  
musical theory. Studio 223, Bell  
53-2. Studio 34 E. 1st South.

**ANTON PEDERSEN**  
Studio of Piano, Violin and Harmony.  
24 Main St. over Carlsens and Anson's  
Music Store.

**GEO. CARELESS,**  
Professor of Music.  
Lessons in Voice Training, Violin, Piano,  
Cello, Organ, Harmony and Sacred  
Reading. Orders may be left at Ferguson Coal-  
ter's Music Store.

**ELIHU CALL,**  
Voice Trainer.  
Pupil of Moush. Graduate of Peabody  
Conservatory of Music. Studio above  
Bessey's Music Store. Free voice test, free,  
daily from 12 to 1 p. m.

**ALFRED L. FARRELL,**  
Basso Cantante.  
Teacher of Voice, Soloist New York City  
Ballet, church, Harmony and Sacred  
Reading. Studio above Bessey's Music Store,  
115 W. No. Temple. Bell Phone 370-N.

**Mrs. JOHN MORTON DAVIS,**  
Piano Instruction.  
Pupil of Harold Van Mookwits, Bush  
Temple Conservatory, Chicago, Ill.  
Leontsky's Method.  
115 W. No. Temple. Bell Phone 370-N.

**CHAS. RENT**  
Baritone.  
Voices tested free, Monday and Wednes-  
day, 121 and 227 Constitution Bldg.

**MISS CATHERINE B. BUTLER**  
Teacher of Elocution and Reading.  
227 South Third East. Bell phone 456-y.

**CECIL COWDIN HOGGAN**  
Pupil and Assistant of William Welsch.  
VIOLIN INSTRUCTION  
Constitution Building 221.

life, he wrote, toward the end of it, a  
great opera, which is considered his  
best work. "Les Contes d'Hoffmann."  
To it he devoted unusual care, filling  
the score till death arrested his hand.  
The orchestration of a few numbers  
was completed by his friend, Gaidraud.  
The first performance was given at the  
Opera Comique, Paris, on Feb. 19,  
1881. The libretto resembles that of  
the "Coppelia" of Delibes, both being  
based on Hoffmann's story, "Der Sand-  
mann." It was during the second  
performance of this opera that the  
King theater in Vienna was destroyed.  
It has lately come much into vogue  
again, and New York will have an op-  
portunity to hear it at the Manhattan  
Opera house, with a cast including  
Dalmores, Renaud, Gilbert, Crabbe,  
Jomelli, de Cinaros.

Susanne Adams, the soprano, formerly  
of the Grau Metropolitan opera  
company, will return to America early  
abroad, to make a tour of the leading  
vaudeville houses of the country, sing-  
ing arias from grand opera and songs  
in English. A native of Cambridge,  
Mass., she went to Paris for her mu-  
sical education and made her debut at  
the Opera there as Juliette in 1882.  
She sang frequently, both in Paris  
and at Covent Garden, London, be-  
fore coming to the Metropolitan,  
where she made her last appearance  
in 1893, during the final year of the  
late Marcella Grau's regime. She mar-  
ried Leo Stern, the cellist, who died  
in London three years ago. Her hus-  
band in vaudeville will be made at the  
Auditorium theater, Chicago.

"The Merry Widow" has won all  
hearts in America as well as in Eu-  
rope. Many are so under the spell of  
this music that they go a second and  
a third time—if they can get tickets.  
The composer of this most successful  
operetta of the twentieth century,  
Franz Lehár, has written for the Vi-  
enna Zeit an article in which he tells  
some things about himself. When he  
wrote his first operetta, "Arabian  
Nights," he was a military bandmaster  
in Vienna. He never finished it, for  
lack of time; his band was so steadily  
employed at court festivities, funerals,  
balls, concerts, and private parties, not

to speak of daily rehearsals, that com-  
posing was out of the question. In  
1892, his regiment was transferred to  
Rusab and he took leave for good of  
his bandmaster's work. It has bene-  
fited him in one way—making him  
a composer. He accepted a position  
as such in a theater, but gave that up, too, af-  
ter a few weeks, to devote  
himself to writing operettas.

### UTAH TO THE FRONT.

Her Sons and Daughters Surprise U. S.  
Consul in Berlin.

A private letter from Emma Lucy  
Gates, now in Berlin, speaks interest-  
ingly of a visit she and her uncle, Col.  
N. W. Clayton, recently paid to the  
American consul in that city. Col.  
Clayton went to Berlin to bring back  
his daughter, Miss Sybilla Clayton,  
who has been in delicate health for  
some time. Prior to his departure he  
introduced Miss Gates to a number  
of notables in Berlin, the American con-  
sul among the number. That gentle-  
man treated his callers very cordially  
and was especially interested to learn  
that Miss Gates would remain in Ber-  
lin to pursue her studies. He asked her  
if she had heard of the occurrence at  
the celebration of the Fourth of July  
in Berlin, when the roll of states was  
called and Utah responded with more  
members present than any other state  
except New York and Pennsylvania.  
Miss Gates laughingly responded that  
she was one of the "Utahs" who re-  
sounded. The consul expressed his  
gratification at seeing 18 stalwart  
young men and women arise when the  
name of Utah was called. He made  
many inquiries regarding the students  
in Berlin and paid them a splendid  
compliment on their appearance. The  
celebration referred to, took place at  
a resort just outside of Berlin and  
Miss Gates says that of the young men  
who stood up when "Utah" was called,  
nearly everyone was six feet tall. The  
delegation from Utah state raised a  
shout and the Utah people responded  
with the familiar "Ra, Ra, Ra, Utah!"  
The occurrence was quite the theme of  
conversation in student circles for a  
long time afterward.

## Readings From Riley Delight Salt Lakers.



JAMES B. REEVES.

Whose Readings from Riley

Have Been a Feature This Week.

Those blessed with a gift for  
expression and of interpretation  
in the terms of poetic literature,  
the world, even to a vaudeville audi-  
ence, has a ready tribute of appreciation.

James Whitcomb Riley was known  
and loved from the day his "Old Sweet-  
heart of Mine," first brought him suc-  
cess. He introduced his sub-  
limely expressive of this love has been  
paid to the distinguished resident of  
Indianapolis as that contained in the  
little act "An Evening With the Poet,"  
which is causing the week at the Or-  
pheum.

The act tries to do something more  
than please, and something more than  
to earn the salary of those connected  
with it. There are lights that are turned  
on over so gently as the reader of  
Riley raises his tone from the minor  
strains and lights that dim again into  
softness as it closes, to suggest that  
they too feel the power of the poem  
being read, and join in its mood.

Then, too, the scenery is painted with  
a suggestion of delicate appreciation  
for Riley. The paintings on the wall  
are remarkably like the ones that in-  
fate. The book cases and tables sug-  
gest that they are real, while the quiet  
way Mr. Reeves introduces his sub-  
limely expressive of this love has been  
paid to the distinguished resident of  
Indianapolis as that contained in the  
little act "An Evening With the Poet,"  
which is causing the week at the Or-  
pheum.

It was to find out how this peculiarly  
original production happened to find  
its way into vaudeville that a repre-

sentative of the "News" paid a mat-  
inee call on Mr. Reeves this week.  
The reader was found in his dressing room  
combing his greasy hair and putting on  
rough. While he talked the little  
Frenchman in the long shoes and the  
abbreviated red coat danced and slap-  
sided his way around the stage before  
to the accompaniment of his lady  
friend in abbreviated skirt and a ripple  
of laughter from the front of the house.

TAMES THE GALLERY.  
"Well, sir," began Mr. Reeves, as  
he glanced at his watch and noted that  
he had just 15 minutes before time to  
go on with his "turn"—it is called  
that despite its variation from the or-  
dinary kind of a turn. "Do you know  
that I have often wondered how it is  
the gallery doesn't like this act of  
mine, we get some good, some  
rowdy galleries along the street, and  
they aren't the kind of people one  
would expect to enjoy a delicate bit  
of sentiment like Riley writes. I have  
almost shivered through my lines in  
some towns but I haven't yet found a  
gallery that takes to the act a bit less  
enthusiastically than those seated be-  
low. I now listen for the whistling of  
the gallery as regularly as the curfew  
call from the pit, and I don't know  
that I like it less. I'm comforting  
proof you know that we are all broth-  
ers after all, and have the same hearts  
beat away in us, whether its back of a  
high collar and stiff shirt, or clothed  
only in the sweater of a "rough neck"  
as you call them.

ELABORATELY STAGED.  
The Riley act is one that could not

be staged without so many painstaking  
details, without great labor, and a num-  
ber of people. There are 15 pieces of  
baggage to it, and when ready for the  
transfer, the equipment weighs  
2,700 pounds. In the act eight different  
people appear and some of them do as  
little as that one wonders how the ar-  
rangement of the author could have tri-  
umphed over the business sense of the  
management to such an extent that the  
company was made so large to add  
his final touches of excellence to an  
act that would be good without them.  
The answer was easy, once Mr.  
Reeves had been made a party to the  
query.

"You see," he said, while the patter  
of the dog dancing echoed through his  
little dressing room "The author of these  
pieces is William McCollum. He is not  
a literary man, and has no reputation.  
He is a theatrical manager, and his  
stand is at the Cook Opera House. He  
owns in addition a number of plays.  
One of them is the "Sunny South" that  
was here lately, and I know that  
I suppose he must have—went to  
work with years of theatrical experi-  
ence to express this love in a little act  
into which he could throw his heart  
and mind completely than one does  
into ordinary business."

And you are just a reader, am-  
ployed for this act—or do you take to  
Riley more than the stage?

### NEPHEW OF SIMS REEVES.

"The stage and I are mine, I guess,"  
came the reply, almost a surprise to  
the listener. "I have been on the stage  
all my life. I happened to accept an  
offer to read this part, while the act  
was being 'tried out on the dogs' as  
we call it, and when the reader who had  
been engaged to read the London ar-  
ranged to leave, I happened to be there  
and the audience that I was sent for again,  
and have been at the act since. No, I am  
not a reader—but an actor. Sims Reeves  
was my uncle, and I have known him  
across the water, you will know him—  
was my uncle. Our family is an old  
theatrical one."

Then the stage was ready for the  
Riley act. The curtain rose up and  
with soft lights through the room, Mr.  
Reeves began to read the beautiful lines  
of one of Riley's children poems. The  
silence from the front became deeper  
with each verse, and hunting around  
the scenery at the rear the man with  
the electric lights was encountered.

"I can't trust this work to an assist-  
ant," he explained, as the whole effect  
depends on keeping the harmony be-  
tween the reader and the light effects  
on the tableau accompanying him. And  
Mr. Coddington had a lot to do manipu-  
lating a dozen or more switches with a  
large dimmer controlling them all—the  
whole apparatus being boxed in a way  
to be carried along, like every other  
feature of the act.

Mr. Coddington is the personal repre-  
sentative of the author, and he is man-  
ager of the act. His booking list shows  
that it has a steady run ahead of it  
without interruptions until the week of  
June 8, 1909. He was present when it  
was first brought out last February,  
and he told of how it was tried out in  
Lynn, Mass., and developed for three  
weeks, then taken down to New York,  
where its reception was so good that it  
was immediately taken by the Keith  
and Orpheum circuit for two full sea-  
sons of bookings.

### LIVED IN SALT LAKE.

An interesting feature of Mr. Cod-  
dington's life is that his boyhood was  
spent in Salt Lake, and he got his  
grammar grade schooling in the old  
Fourteenth ward school, the first of the  
modern schoolhouses. Miss Carney and  
Miss Strapp being the teachers he re-  
members among those who read him  
the rules of spelling and assigned him  
arithmetic lessons.

His father came here in 1891 as west-  
ern representative of the Tobacco  
trust. Ten years later, after the son  
had gone to New York to begin a career,  
the father was taken seriously ill  
here and died in 1901, young Coddington  
being informed of the death by wire  
at Laramie as he was coming west on  
the Overland. The funeral was held  
here, and the father now lies buried in  
the Masonic plot of the cemetery. Since  
then the son has worked his way up  
through the chorus of the Stewart  
Opera company to leading parts, and  
then jumped from there to the manage-  
ment of the Riley act, which now takes  
up his time. The family lived in the  
Raybold house of Fifth South and  
West Temple, and where well known in  
the old days for their entertainments,  
their guests being principally Liberal  
party and newspaper men.

As Mr. Coddington explained his  
work, the applause from the front as  
Mr. Reeves walked off the stage after  
the third curtain call suggested how the  
act grows on an audience. This was  
Thursday and the curtain calls were  
three. Monday there was only one.  
Each member of the audience felt a  
little nearer to Riley, no doubt, as he  
walked out, and back in the Hooper  
state the man who won the un-  
solicited recipient of the tribute of praise  
given by both audience and perform-  
ance, was possibly working away on  
some new echo from the nation's heart  
strings that with the use of Salt Lake  
heard this week, will go to keep alive  
his memory as long as love and lan-  
guage remain, with hearts that demand  
their interpretation into melody and  
rhyme. It is not probable that the  
little act will see its last performance  
when its booking expires on June 8, 1909.



JAMES B. REEVES.

Whose Readings from Riley

Have Been a Feature This Week.

Those blessed with a gift for  
expression and of interpretation  
in the terms of poetic literature,  
the world, even to a vaudeville audi-  
ence, has a ready tribute of appreciation.

James Whitcomb Riley was known  
and loved from the day his "Old Sweet-  
heart of Mine," first brought him suc-  
cess. He introduced his sub-  
limely expressive of this love has been  
paid to the distinguished resident of  
Indianapolis as that contained in the  
little act "An Evening With the Poet,"  
which is causing the week at the Or-  
pheum.

The act tries to do something more  
than please, and something more than  
to earn the salary of those connected  
with it. There are lights that are turned  
on over so gently as the reader of  
Riley raises his tone from the minor  
strains and lights that dim again into  
softness as it closes, to suggest that  
they too feel the power of the poem  
being read, and join in its mood.

Then, too, the scenery is painted with  
a suggestion of delicate appreciation  
for Riley. The paintings on the wall  
are remarkably like the ones that in-  
fate. The book cases and tables sug-  
gest that they are real, while the quiet  
way Mr. Reeves introduces his sub-  
limely expressive of this love has been  
paid to the distinguished resident of  
Indianapolis as that contained in the  
little act "An Evening With the Poet,"  
which is causing the week at the Or-  
pheum.

It was to find out how this peculiarly  
original production happened to find  
its way into vaudeville that a repre-

the teacher said, "Come here to the  
piano and let me see what you can  
do."

The result was a great surprise to  
Ginsburg, as the young painter took  
high C with the greatest ease and  
sustained it without effort.

Mr. Frank Dannmoch was amazed  
at the quality of the young tenor's  
voice and, according to Mr. Ginsburg,  
said that Aronstein's voice is great-  
er than Caruso's. Mr. Ginsburg says  
that this is the opinion of Gus-  
tave Heinrich, conductor at the Met-  
ropolitan Opera house, who heard the  
young man sing.

Aronstein is 25 years old. He was  
born in Warsaw and has been in this  
country about 15 years.

Several well-known men who are  
interested in the Metropolitan Opera  
house have rushed money to send  
Aronstein to Milan to study this win-  
ter under Maestro Casellano, one of  
the most prominent instructors in  
Italy. In the meantime his family  
will be taken care of by those who  
are sending him to Europe.

### INVALENEE FOR RHEUMATISM.

I have been suffering for the past few  
years with a severe attack of rheu-  
matism and found that the new Law-  
rence, N. C., in the great storm of  
August, 1906. The barkentine Priscilla  
of Baltimore, Md., was blown ashore to  
this terrific gale, and torn to pieces.  
Midgett, nearly three miles from the  
station on patrol, discovered people on  
part of the wrecked vessel a hundred

yards from shore. To return to the  
station and bring help was useless—  
the wreck would be gone by then. To  
try to effect a rescue, since the ship  
seemed sheer suicide, with the added  
terror of losing the only chance to  
notify any one that help was needed.  
But Midgett, with no fear of uncer-  
tainty to himself, or no care of any  
if he had the fear, made up his mind  
that if any rescuing was to be done he  
would have to do it. And he did it.  
He rescued ten lives and a certain  
death. He would go into the water,  
following a receding wave, grab a man  
and stagger to the shore. Seven trips  
he thus made, using every ounce of  
strength he had fighting the wind, the  
waves, his own pulling strength and the  
thought of defeat, and emerging  
victorious every time. But then came  
the real test; three more men re-  
mained upon the wreck, and these  
three were helpless, wounded, bruised  
and exhausted, unable to jump to his  
arms or hang on to him when in the  
water. Straight down into the jaws  
of that water, he! Midgett went,  
pulled the helpless logs of human be-  
ings from their unstable resting place  
and dragged them to dry land, alone,  
unaided.

### BRAVE HERO OF THE

### LIFE-SAVING SERVICE.

Perhaps as remarkable as any is the  
work done by Surman Rasmus S.  
Midgett of the Gulf Shoal station, and  
Hatteras, N. C., in the great storm of  
August, 1906. The barkentine Priscilla  
of Baltimore, Md., was blown ashore to  
this terrific gale, and torn to pieces.  
Midgett, nearly three miles from the  
station on patrol, discovered people on  
part of the wrecked vessel a hundred

yards from shore. To return to the  
station and bring help was useless—  
the wreck would be gone by then. To  
try to effect a rescue, since the ship  
seemed sheer suicide, with the added  
terror of losing the only chance to  
notify any one that help was needed.  
But Midgett, with no fear of uncer-  
tainty to himself, or no care of any  
if he had the fear, made up his mind  
that if any rescuing was to be done he  
would have to do it. And he did it.  
He rescued ten lives and a certain  
death. He would go into the water,  
following a receding wave, grab a man  
and stagger to the shore. Seven trips  
he thus made, using every ounce of  
strength he had fighting the wind, the  
waves, his own pulling strength and the  
thought of defeat, and emerging  
victorious every time. But then came  
the real test; three more men re-  
mained upon the wreck, and these  
three were helpless, wounded, bruised  
and exhausted, unable to jump to his  
arms or hang on to him when in the  
water. Straight down into the jaws  
of that water, he! Midgett went,  
pulled the helpless logs of human be-  
ings from their unstable resting place  
and dragged them to dry land, alone,  
unaided.

### DANCING PROVES FATAL.

Many men and women catch colds at  
dances which terminate in pneumonia  
and consumption. After exposure, if Po-  
ley's Honey and Tar is taken it will  
break up a cold and no serious results  
need be feared. Refuse any but the  
genuine, a yellow package. For sale  
at J. Hill Drug Co. "The Never Sub-  
stitutes."

### KNABE

### UPRIGHT OR GRAND PIANO

The appointments of a Beautiful  
Home are not complete without a

KNABE

UPRIGHT OR GRAND PIANO

N examination of the Knabes  
shown in our warerooms to-day  
will reveal such beauty of archi-  
tecture and finish—such nobility  
of tone, as will command the  
admiration of the connoisseur.

The magnificent prestige of the Knabe  
name covers a period of seventy years and  
extends throughout the civilized world.

BEESLEY MUSIC CO.

46 South Main.

Old Pianos taken in exchange for new Knabe's

For  
your  
own satisfac-  
tion, see the Kings-  
bury Pianos before  
you make your selection.

They are pianos of high merit,  
sold at medium prices. Solidly built,  
of fine tone quality, responsive action,  
and in artistic case designs, they meet the  
needs of people who want instruments that repre-  
sent the full value of the money invested.

Kingsbury Pianos

Our easy payment plan makes it convenient  
for anyone to have a Kingsbury.

We will make liberal exchange arrange-  
ments with those who now have pianos  
or organs.

CHAMBERLAIN MUSIC CO.

51-53 S. Main St.

COMMENCING TODAY!

We Check Your Baggage at  
Your Door to Any Point  
In the UNITED STATES.

We have been appointed Authorized Agents for all the  
Railroads entering Salt Lake. WE CHECK YOUR  
BAGGAGE AT YOUR DOOR TO THE DESTI-  
NATION OF YOUR TICKET. Checkmen on all  
wagons. OUR CHARGES ARE REASONABLE.

Phones 211.

SALT LAKE LIVERY  
AND TRANSFER CO.

40 South West Temple Street.