# DESERET EVENING NEWS: SATURDAY, OCTOBER 20, 1900.



in this city, is considered the most crit-ical of all critical crowds that gathers to see a theatrical performance.

In the beginning the people appeared a little lukewarm. This, however, was

only in appearance. In fact, they seemed spellbound, and as this wore off

and the work of Miss Adams, together with the splendor of the stage environ-

ments, dawned upon them, they became enthusiastic, with the result that there

were nine curtain calls at the end of

As to the star, she fills the part to a nicety and acts it to perfection. Those who remember Miss Adams in other plays, when her roles were marked by

a distinctive womanliness; were rather curious as to her appearance in male

attire. This was a novelty for the great

audince present and the actress first appearance, in dark trousers and long coat, was the signal for a burst of ap-plause that delayed the performance for averal minutes

the second act,

for several minutes,

Metropolitan Opera company is not to be seen here in an operatic production, it is a matter of congratulation that we are not to be wiped off its route sltogether. Now that it is practically ressured that the big company will be heard in the Tabernacle it is to be hoped that our music lovers will turn in and see that the results of the visit are such that there will be no disappointment when the count of the house comes to be made. At one dollar, two dollar and two dollar and a half rates, it is going to take a big outpouring of people to get a \$5,500 audience into the great fullding, and we trust there will be no falling short of it. The event ought to be advertised like Ringling's circus all over the State, and if the railroads are generous in the way of rates, there will be a big rush of people from the main outside points. Everyone should understand that in this company is comprised the pick of the whole world. Its stars are the artists for whom London, Paris, Ferlin, St. Petersburg and New York ennually bid against each other, and the combination of circumstances that brings them to the west of America this year, may never occur again. De

Resake, Plancon, Melba, Nordica, Saleza. Van Dyke, Bonnard, Schuman Heink, Gadski Campanari, Mancinelli, Damrosch and a dozen of others, to say nothing of the great chorus and orchestra there are 225 people traveling in the organization) make up a galaxy so brilllant as almost to daze the man who tries to contemptate it.

How far we tag behind other cities this company will visit, is well told by the fact that the first day's sale of scats in Los Angeles the other day notted \$3.400; in Kansas City R was \$1,700.

Next week will be a busy one at the Theater. Monday night the Republi-cans will point with pride, and on Tuesday the Democrats will view with Tuesday the Democrats will view with ruescay the Democrats will view with alarm. Both are assured full houses. Wednesday night comes back the best of all Hoyt's plays, 'A Texas Steer," which we belleve has not been seen which we believe has not been seen here since Katle Putnam and Harry Emery rendered it. "Bossy" is to be played by Florence Roseland, Tim Mur-phy's old part will be in the hands of James R. McCann, while Bray, the orig-inal "Minister to Dahomey." is still filling his old role. The Steer will be seen two nights, and on Friday, that sterling player Stuart Robson opens an engagement of two nights and a mat-tines in his brest success, "Oliver Goldince in his latest success, "Oliver Gold-

There was a charming orchestral.concert at the Theater last evening, pre-sided over by Professor Weihe and parsided over by Professor weine and par-ticipated in by the usual members of his organization. The company, ten in number, is doing some charming work nowadays, and last night's work was no exception. There were some other things interjected into the entertainment-they oc cupied the stage while the orchestra rested. The nudience-a large onegazed upon them at first with curiosity, then amazement, and then the galleries began to hiss. This interfered so much with the concert, that half the audience did not stay it out, but retired at the end of the second act. We suggest to Mr. Welhe that that portion of the pro-gram be cut out conight. It distracts attention from the music, and has a tendency to drive the audience out of the house-to drink.

Woffington" and "Elizabeth." Miss O'Nell was seen in "Fedora" and "La Tosca." for which she has the Austral-actor. Times were hard then, and yet a lan rights. She cannot, however, produce them in this country.

Harry Emery is still with the "Texas Steer" company. His wife is not play-ing this year, and he is now one of the proprietors, presiding over the business arrangements.

Sir Henry Irving will give a matinee entertainment at London's Drury Lane next Tuesday, in sid of the sufferers from the Calveston disaster. He will act in "Waterloo," Muny favorite Engactors and Americans abroad will take part.

A movement has been started in Paris for the establishment of a popular theater, where the masses may have an opportunity of hearing the best musical and dramatic works at reasonable prices. At last accounts more than \$15,000 had been subscribed.

Miss Julia Marlowe, from Albany, N. Y., telegraphed to Chicago the lin be painted on the drop curtain of the new Illicols theater. It is a woodland scene, and Miss Marlowe chose from James Whitcomb Riley the following: "O dreamer of the days, Murmur of roundelays, All unsung of words or beaks,

Sing, green fields and running brooks,"

In a recent Interview James O'Nelll remarked

"The possibility of the legitimate dying out is absurd. There is one great trouble about Shakespearian roles which exemplifies the old saving that fools step in where angels fear to tread. Amateurs and incompetent actors will essay these roles in preference to the Miss Adams' one the less by her change of costume, her slight build, delicate features and gentieness giving her most liberally all the quali-

few years later, when times were good he played to as high as \$96,000 in four weeks.

MUSIC NOTES.

Frank Daniels' coming in his new opera. "The Ameer," is awaited with interest in Salt Lake.

Eleanor Robson, Madge Carr Cooke's daughter, seems to have made a hit in New York in "Arizona."

Strauss' Vienna orchestra opens lts American season at the Waldorf Ag-toria hotel, New York, tonight. What has become of the Orpheus club? Likewise the Harmony? Gen-tiemen, is not that hibernating period spinning out a little enduly?

Professor and Mrs. J. J. McCleilan are now located at their new home at 54 east First North, where the professor also has his studio.

ous in Paris, and which she is to ren-

der at one theater in New York, while

Miss Adams is producing it at unother.

The article says: Maude Adams is

preparing for the greatest effort of her

life-the play by Rostand, which Sarah

Every day the little American actress

rehearses. Every hour she thinks of

the pitiful King of Rome, the pathetic

duke of Reichstadt-the lonely little 800

of Suppleon-exile from France because

The most important night in the

She will appear first in Baltimore on

A little later she will be plued against

A French L'Aiglon and an American.

A woman of fifty-five and a girl of

For months "L'Aiglon" has absorbed

areer of Mauda Adams is at hand.

of his father's sine.

the isth of this month.

twenty-five

Maude Adams.

should know.

the immortal Sarah herself.

Bernhardt is now producing in Paris.

# Miss Arvilla Clark Will be at her studio in the Constitu-tion building daffy except Wednesdays, when she teaches in Ogden. MAUDE ADAMS PREPARING

ter studying music.

## For the Greatest Effort of Her Life.

### 

The New York Journal of a recent | soldiers. He passed the episode where e inspiration by stud sought to derive inspiration by stud-ing with his father's cap upon his date devotes a full page to showing Maude Adams at work on L'Aiglon, the boy role which Bernhart made fam-

The empty theater, with its crowd of aded actors who had in their day sup-orted many a dramatic star, and Its young recruits who were absorbed in their ambliions, were breathlessly sil-One or two of them were already WEED[RE

An instant later, with a chair to repradie of his babyhood, the little duke

The men and women at that first re-sarsal had forgotten to act. The tears are streaming down their cheeks. Or-r had ceased to reign, and no one

emembered to speak his cue. . . Therefore it is that those who have from the nature of their business been admitted behind the scenes of "L'Aig " predict that the first night will be moment, the greatest and most in tense moment, in the career of little Maude Adams,

With characteristic modesty and the most feminine superstition Maude Adams decries all assurances that her groatest triumph is at hand.

To each of her companions she urges ver and over, silence. She even begs

of them discouragement. "You can't tell," she says: "it's im-possible. You see you're my friends. I'm afraid of your praise."

The most interesting event of the theatrical season of 1500 will be the two productions of "L'Algion" at two rival theaters. I'm afraid of your praise," The little star realizes that at least she has been cast for a test part. Probably a third or even a half of her theatrical world has already seen the homortal Sarah. The other half is destined to see her before the sea-son ends. Comparisons are inevitable. To meet them, Maud Adams has select-ed the most invincible method. For months abe has observed bereaft In return it is predicted that she will once again captivate the public that is already hers. This prediction comes from those who or months she has absorbed herself her part.

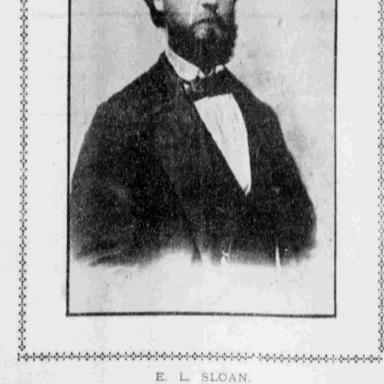
should know. The company that will support Maude Adams in the forthcoming production of "L'Algion" are whispering to one another: "She is great." Nay, more. Their whispers were un-necessary. Their faces voiced their comptions In the great forests of the Adiron-ducks, where she went on her retu-from Europe, she delved deep into e-ty available chronicle that dealt with

Imagine the scene, if you can, and you can do so only by recalling the disfirst Empire days. Down at her Long Island home,whi

you can do so only by recalling the dis-mal, dull surroundings of an empty theater and a great barren stage when a rehearsal is in progress. At the first assembling the natural and most apparent hought of each ac-tor is for his own part. Otherwise his manner is listless. The first rehearsal is in concernent whether it stormed or the sum whone. Maud Adams studied casalessly, determinedly. When she

Miss Sallie Fisher, who is now on her way to New York, will spend the win-The new life and ginker injected into the Tabernacic choir by Director Stephens was very noticeable at Thurs-day night's rehearsal.

Cranés' "David Harrum" and John Drew's "Richard Carvel" are drawing crowded houses in New York.



OLD SALT LAKERS.

Edward Lenox Sloan, one of the founders, proprietors and for years the editor of the Salt Lake Herald, was born at Could, County Down, Ireland, on November 9th, 1830. He was for years one of the prominent literary figures of the Church, not only in Utah, but elsewhere, as he labored in the office of the "Millennial Star" at Liverpool several years before he came to Utah. He arrived here about 1863, and before the Herald was organized, he was assistant editor of the Descret News and of the Daily Telegraph. He also edited two directories of Sait Lake City and its neighborhood, wrote several plays and was the author of a number of poems. His writings always possessed a dash, sprightliness and vigor, that gave them a stamp of their own, and caused him to be one of the most widely known editors in the west. He died in this city on August 2nd, 1874; he left a large family, R. W., E. L. and Thomas W. Sloan being his sons.

matory speeches. Maude Adams, who is a French scholar, has followed them in the original; she knows them by heart in their native tongue, but she will not deliver them in all their tedi-ous length to the American public. They have been rewritten to suit the audiences that will fill the Knicker-backer these MUSICIANS' ..... DIRECTORY. +++++ This prediction that the theater is to be full will distress the little star. Every announcement of her success EIREARCARE STORES CONTRACTOR STORES MAGNUS OLSON. Lessons on Violin, Guitar, Mandolla, Oison's crchestra; music fursished for re-ceptions, concerts, balls, etc. Office and studio, calder's Music Palace, 45-47 W. First South St. and her neck on the first night of wear a mascot, an old gold e gift of a friend. On her will wear another, a small gold, the gift of a friend. Adams has a bost of friends, and it is their habit to send her gifts for luck whenever she has a first night ANTHONY C. LUND, BD., Graduate of Royal Conservatory of Musle, Leipzig, Germany. They call them mascots. So does she She believes that on the first night of Studio, 137 North West Temple. Salt Lake City, Utah. "L'Algion" they may assist her to vic-tory in spite of the predictions of her admirers. Violin. M. S. GUDMUNDSON, Pupil of Willard Weihe. Pupil's taught for the higher studies as taucht by Prof. Welhe. THE RECENT OPERA. Lessons given at home or Studio, Fergas Coalter's.

In spite of the storm last night, there In spite of the storm last might, there was a good audience in attendance at the Grand to witness the second per-formance of "A Young Wife." The play and the company find strong favor, and are the best Mr. Mulvey has given his patrons for a long time past. The enragement closes tonight

Ever since Robson made his fortune "The Henrietta" he has steadily been Whiling it in the search for a new play. "The Gadfiy" cost him a pretty penny. It is said, and everything else he was equally unfortunate till Au fustus Thomas wrote for him "Oliver Boldsmith." Then his old good fortune tame back to him with a bound, and everywhere he has played it has been crowded and enthusiastic audiences. One writer says:

With a loving kindness, a delicacy of sentiment, and a fineness of wit that ieldsmith himself might have shown a writing of a friend, Augustus Thomas has put Oliver Goldsmith into a play. Also, Mr. Thomas has put into the play in unexampled array of historical fig-ares, each drawn with the same loving bouch that has made his Goldsmith perfect. Stuart Robson has staged the play in the same solid in play in the same spirit in which Augusins Thomas wrote it, and the result is the of those fine comedies which not only brightens an evening at the thea- of its route. ter for us, but irradiates our hearts afterwards. The new play is aglow with centle wit and he who leaves the playhouse at iss end cannot help but teel in good humor with himself and with all sood humor with himself and with all the world.

Following is the New York Herald's account of Maude Adams' "L'Aigion," produced fast Monday night in Balti-

If ever doubt existed as to the suc-A over doubt existed as to the sur-ress of the American production of Restand's "L'Algion," with Maude Adams as the star, it was dispelled here tonight, when the initial perform-thee was given at Nixon and Zimmer-hiel's Academy of Music From the nen's Academy of Music. From the rery beginning she showed herself mis-ress of the part, and after a little while Nas in complete command of her audi-

It was the wealth and fashion of the



A TEXAS STEER.



#### STUART ROBSON.

ties the role required. It was for her a much more difficult part than "Babble," but she brought to it all the power of subtlety and art.

Her strongest scene occurs on the battlefields of Wagram, and this was beautifully done. It was here the star rose to higher dramatic heights than ever before, and the result was as strong and realistic as it was full of art. The handling of this scene, from a stage standard a stage standpoint, was remarkably fine. The moaning and groans of the soldier ghosts, followed by the trium-phal music, were introduced with great

Miss Adams' death scene was full of pathos and held the house in sympathy

and admiration. Mr. Charles Frohman, manager of Miss Adams, many prominent New Yorkers and critics witnessed the per-formance. After the last curtain, Miss Adams was given an ovation.

A play with hypnotism as the basis for its plot with much added merri-ment, several specialties and some striking stage settings is what can be said of "Under Sealed Orders," now booked to go on at the Grand on Mon-day night. The advance man says the company has been carefully selected from some of the best people in the profession, including several specialty artisms. All of the settings will be new and players form an attraction which is packing the houses all along the line is packing the houses all along the line 10.001.0

The veteran actor, Phil Margetts, has appeared before the citizens of Salt Lake, and in nearly all other cities in Utah, for the last fifty years, and we are glad to learn that many of our prominent citizens, and those connected with the music and drama here, have concluded to give him a rousing benefit some time in the near future. In the some time in the near future. In the early days, no man did more to make it possible for music and the drama to become great factors in Utah than Mr. Margetts, and it is to be hoped that his gratuitous efforts in years pasi may in a measure be rewarded. The event will come off at the Sait Lake Theater, which has been given free for the gewhich has been given free for the occasion.

### THEATER GOSSIP.

Mr. Pyper has just booked Annle Russell as a late spring attraction.

The famed "Way Down East" will a welcome attraction at the Salt Lake Theater this season.

The Neill Stock company, which visits us this month, produces highest priced royalty plays. aduces only the

M. B. Leavitt has organized a company to present his old extravaganza. "The Spider and the Fly," in Mexico and Cuba. The farther away the better,

Apparently "A Million Dollars." In Apparently A antibit Cora Tanner, Joseph-Sparks and others acceared in New York last week, fell very flat.

In Chicago, for the opening of the new Illinois theater has week, premiums of \$25 were paid for the choice of the \$1.50 seats. Julia Marlowe filled the opening dates.

Adelaide, Australia, papers just re-

seven years, but it invariably comes in seven years, but it invariably comes in hard times. When McCullough came from San Francisco to play 'Virginius' and other roles the East was wallowing in hard times, and he lost all of \$50.000 in that tour. In the third year times began to grow better, and in the fourth he turned money away. It is the old story. There are few people playing Shakespearian roles now as they should be played. To speak blank verse a man must have the voice and power to declaim. Even if he does not declaim he must have the voice. We try now he must have the voice. We try now to avoid being pedantic as they were years ago, and this of course is trying to the majority. "I remember in '76 or '77, when Mr.

# CRANE AS "DAVID HARUM,"

personation of Westcott's Very Human Hero.



"David Harum" is one of the greatest successes of the season in the meceived, bring news of a great engage, ment played there by Nance O'Neil last month. In addition to "Magda," "Feg

The company were in the wings and some were situlation on the floor to rest after an hour or more in straight-back chairs; some were leaning against the ide scenes, where forests were ldyllic side scenes, where forests were lightly in thick layers of green point. The cast was everywhere, over the stage, for it includes more than the reacking for it includes more than the speaking parts. No member of it will gainsay that he was absorbed in himself.

Suddenly a deep, sweet voice arrested the attention of all It was interrupted by a cough, a little

backing cough. The young duke of Reichstadi, the pathetic exile to the Austrian court, huming with the ambition of his father, the great Napoleon, had taken the

ther, the great that in his voice, and There was a tear in his voice, and the flush of disease was on his cheeks. Suddenly the little duke, who a mo-ment before had been joking and laugh-ing with the company, telling them tales of the summer, exchanging merry constitues with them, became a terribly greetings with them, because a terribly pathetic figure, a stripling marked with leath, striving to cheat it with ambl--tion

Booth came to New York for a stay of He talked with the faithful, lovable four weeks. He lost easily \$22,000 in old Flaublan; he drilled his marionnette

Famous Comedian Makes the Hit of His Life With His Im-

the son whom she will portray, she scarched for relentlessly. To prepare for her success as the little duke, Maud Adams has walked

for hours with Rostand's pluy in her

for hours with Rostand's play in her hand. She has developed a stride that should befit a youth in Knickerbockers. She will dress the part very much as Ecrinhardi does. Maude Adams is not a bit afraid of the tight trousers nor the close-fitting Napoleonic coat. Instead of the velvet mantle which is a feature of the French actress's cos-tume Maude Adams is to have one of rich chinchilla. It was agreed that black from head to foot would be too sombre, even though Bernhard decided

sombre, even though Bernhardt decided for it with the approval of Rostand. The little American star has gained her position as much through her individuality as through her talents. Some people call it temperament, Whatever

t may be, she imitates no one. Her Juliet was her own. She followed neither the traditions of the great, nor the suggestions of the conventional. Certain costumes had always been con-sidered correct. Costumers had turned them out as regularly as managers ap-pealed to them to dress the play. It re-mained for Maude Adams to change them. She began with the friar. He

"Why?" asked Miss Adams. "Why?" asked Miss Adams. "Why?" repeated the costumer. "Why. because he has always worn brown."

brown." The reason was insufficient for this new Juliet. She found that Italian triars wore brown only in the latter half of the fourteenth century and gray in the earlier half. It thus came to pass as every one may remember, that Maude Adam's triar was clud in gray. "L'Algion." even in the matter of cos-turne, will differ in many essential de-tails from the production supervised in Paris by the nathor himself.

Paris by the number bimself. But for every innovation the Ameri-cum star will have a reason. She did not cross to Paris to see Bern-hardt and initiale her. She went rather in order to avoid many of the things she did.

The long speeches which those who have seen "L'Algion" on the other side une willing to admit are too long, even when uttored by the golden voice of the when uttered by the golden voice of the only Sarah, will be cut. Maude Adams advised this, nay, insisted upon it. She believes the public may have even enough of a star. Her appreciation of her limitations has been hitherto an important factor in her success. She is her own severest crifte. What she gives the American public of Postant's "L'Algion" she will give well or out at all.

public of Fostiant's "L'Algion" she will give we'l or out at all. Miss Marbury, the well known dra-matic agent, read the advance sheets of the play in America on the night of its dress rehearsal in Paris. "There is a part for Maude Adams!" she cried.

she cried Since then this sentiment has been

The pathetic figure of the exiled Duke of Reichstadt scome verily to be in line with the delicate art of America's countrial star. In the great buttle scene she will wear colors that are different from those that Herehardt wears. The out of her clothes must, from the exigencies of the period

se similar: in all cive she will be differ-

Bernhardt does not at first suggest

the consumption to which the little duke finally succumbs, Maude Adams in her impersonation will never lose sight of it. At her first appearance she is fruitle and pale. Great delency is apparent in every movement. Her walk and gestures are languid. She tries to make them ac-tive and shows her nervousness. Under the red wig that she will wear Mande Adams's eyes will be surround.

Maude Adams's eyes will be surround, ed with dark sircles. Her comedy will be pathetic, for it will be the comedy of a youth fighting against disease. "L'Aigion" is interlarded with decla-

To the Editor: It is true that the arts are kindred: a concourse of sweet sounds, a har-

bocker theater.

alarms her.

mony of lovely colors, they are the same, A symphony of tones , a rhythmic arrangement of words, a harmony of tints, the grace of lines; yes, they touch the emotions the same. So, perhaps, it is not out of place for one who understands not the art or science, whichever we may properly call it, of music, to leave his own chosen field for a few moments to express his pleasure

in the results of the labor of others in a kindred field. To the music-lovers of our city, the Salt Lake Opera company has afforded

many hours of pleasure. Since its organization it has held a high place in the minds of the public, and appreciation of its work has been shown by the patronage given each new opera.

Those who saw the productions first given by the company, and then saw

the latest opera, "The Mandarin," could not fail to be struck by the great improvement along every line, and the greater artistic finish to be seen and heard. In the "Mardarin" the general en-

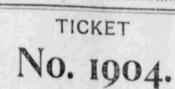
semble was most artistic, and the ar-rangement of each detail, harmonious and beautiful. The work of the individual singers has vasily improved since their first appearance. The voices seem to have developed more fulness and sweetness, while the dramatic qualities of each voice are shown to be far het-ter than at first.

"Sult the action to the word, the word to the action," and to the words of great Shakespeare we may ad, suit the sympathetic tone to the words and action. And this we, may say was the thing most apparent in the "Mardarin." he chorus singing was excellent, and armed a fine, rich background, filled with brilliant or sonorous color-if we nay use the expression-for the inabove it, or more properly speaking, stood out from the general mass of har-mony, like touches of pure primitive

To the artistic eye the opera afforded many striking pletures. The bright coloring and harmonious arrangement the costumes; the artistic grouping of the figures; the grace of movement, all gave pleasure to the eves of those quick to see and appreciate the beauti-

The effect of the orchestra was strikingly noticeable in its aid to the solo-ists as well as to the choruses, and es-

clally, of course, in the instrumental interludes Great praise is due to all who labored to bring about the desirable ex-cell nee of this latest pr. duction by Salt cell nee of this latest fr duction by San Lake talent, and we must say to Messrs. Whitney, McClellan, and all-well-done, and many thanks for the rare treat which you gave us. F. LAMBOURNE.



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