

Dramatic AND Musical

THE dramatic editor is indebted to Mr. J. Barnett, now visiting in London, for a program of the Ellen Terry jubilee, celebrated at the Drury Lane theater on the 12th. The event may well be called the occasion of the new century in a dramatic way, and it will cause a rubbing of eyes on the part of some Americans who thought their country enjoyed a monopoly in giving theatrical presentations of the mastodon order.

The London Standard aptly calls the jubilee "a meeting of the English stage at Drury Lane." The program itself is too long to reprint, but the following are some of its notable features:

A scene from "The School for Scandal" was rendered with Sir Charles Wyndham in the part of Charles Surface, and with Ben Davis as Sir Harry Plumptre, Mr. Davis rendering the part of "Here's to the Maiden." Several notable of the stage sat around the table and took part in the chorus. Madam Duse and June Hadding appeared in recitations. A series of 12 living pictures was given with 10 or 12 of London's most famous actresses doing the part. Among other names are noticed those of Violet Vanbrugh, Miss Julie Opp, Miss Evelyn Millard, Edna May, Ellaline Terriss, Lena Ashwell, Winifred Emery, Mrs. F. C. Jones, Mrs. Samson, Gertrude Elliott, Eliza Langtry, Lillian Brashers, Mrs. Langtry (who posed as Cleopatra), Mrs. James Brown Potter (who represented Mary, Queen of Scots), Edith Wynne-Matthews, Lillian Brashers, Jessie Bateman, Julia Neilson (who posed as the Madonna), Margaret Illington, Miss Mary Moore, Miss Kate Burke, and Miss Mary Burke.

The famous Caruso sang a tenor solo, his accompaniment being none other than Signor Tosti, the composer.

The great event of the night was the production of "Much Ado About Nothing," with Miss Terry herself in the part of Beatrice, and nearly every other part in the cast rendered by some member of the Terry family. Other parts were in the hands of H. B. Irving, J. Forbes Robertson, H. Beer, Hermann Tree, Herman Voss, Henry Neville and Lawrence Irving. The two famous French actors, Coquelin, Sr. and Coquelin, Jr., came over from Paris to render a scene from a French comedy.

Another big headliner was Madam Melba, who rendered "The Mad Scene" from Lucia. Still another feature was a recitation by Mrs. Patrick Campbell, Gilbert & Sullivan's "Trial by Jury," which was given with a professional cast, and with the author, Gilbert, rendering the part of the associate singing the role of the plaintiff. The bridesmaid's chorus was made up of a dozen of bright young stars of the stage, while the jury included Capt. Robert Marshall, Haddon Chambers, Sir Arthur Conan Doyle, Sydney Grundy, Anthony Hope and Bernard Shaw. Seated on the bench were Mrs. Bernard Shaw, Lydia Thompson, Genevieve Ward (the famous "Fanny" of "Not" of the last generation) and Mrs. John Wood.

The entertainment closed with a big reception tendered Miss Terry by representatives of the dramatic and musical professions, when Lady Terry addressed a few words to everyone present and Miss Terry in particular. The receipts of the event are said to have exceeded \$40,000, while the expenses were almost nil.

It was 15 years ago on the night of June 12th that "Shenandoah" was first presented at the Salt Lake theater, though it may have been done earlier at the Walker Opera House. A look back over the newspaper files of those days shows that the year between 1890 and 1894 might be called the golden period as far as American plays are concerned. In our dramatic history, all the following visited Salt Lake between those years: "Shenandoah," "The Wolf," "The Charity Ball," "Held by the Enemy," "Men and Women," "Jim, the Penman," "The Lost Paradise" and many others. We have had many strong attractions before and since, but the best New York Stock company has never visited us so frequently and with such striking successes as in those times. The play, rather than the players, was the thing discussed by the press in those days, hence the original cast of "Shenandoah" is not at hand. It is well remembered, however, that Henry Miller made his first great hit in Salt Lake in the part of Kerchival West; if we remember aright, Viola Allen played the part of Gertrude, James O. Barrows was the original Buckner, and Mr. Burbeck played Gen. Haverhill.

As rendered by Mr. McLean's company at the Orpheum, "Shenandoah" is an excellent reminder of the original, indeed it is wonderful that the original could be so nearly approached, considering that preparation in one case extended over a whole season, and in the other only the day times of a week whose nights were devoted to another play.

One week more and the Orpheum Stock company will be a thing of the past. On the day following the ringing down of the curtain next Saturday night the company will scatter. Miss Stuart will probably be the first to go. She leaves Salt Lake to fill an engagement with the stock company at Elitch's Garden, Denver, after which she will go to the sea shore for a rest and return to her home at Bay Ridge, Long Island, before taking on her own company for the season. Of the other members of the company their plans are diverse. A few, including Messrs. Mayall & McLean, will remain here. Roy Clements goes to Chicago; Gus Nichols has already secured an engagement with "The Isle of Sighs," a musical comedy in which he will be seen at the Salt Lake Theater next winter.

Simply that the Orpheum has to be opened and started prior to the opening of its vaudeville season. Against the cause of the brief stay of the stock company. It has been a successful venture both from a stage and box office standpoint for the young directors of the Orpheum vaudeville company who were responsible for bringing this talented aggregation of players here. It is on the cards that the experiment of producing high-class repertory plays, placing them effectively before presenting them with good results, will be repeated next season. The Salt Lake has demonstrated that it will patronize just such forms of amusement.

In order that the clientele of the Orpheum may be given a farewell chance to see the old vaudeville season, the management has decided that a review of the successes of the season now drawing to a close will be in order. Accordingly on Monday, Tuesday, Wednesday, and Thursday, "The Girl I Left Behind Me" will be the bill at a special matinee Thursday, and on Friday night "Old Heidelberg" will be the offering. The management is holding on Saturday and Sunday night with that daily play of heart-rending "Alabama."

Starting with Monday evening, the Ethel Tucker company will present for the first time during their engagement at the New Grand "The Girl I Left Behind Me." Mr. Whit Brandon's original version of Robt. Louis Stevenson's famous novel. Few plays during the past decade have caused the sensation that this has in some occasions. By Mr. Jekyll and Mr. Hyde. In addition to being the author of the present



MISS SALLIE FISHER.

Salt Lake Singer Summoned East to Pass on Opera.

Miss Sallie Fisher, who has been visiting Salt Lake with friends for the past several weeks, leaves for Chicago tonight in response to a letter from the famous opera manager, Henry W. Savage. As is well known, Miss Fisher left the Frank Daniels company some time ago for the purpose of entering upon a higher form of operatic work. She sang for Mr. Savage, who was struck with the dramatic qualities of her voice, and informed her that he would give her an early opportunity in one of his companies. "The Student King," DeKoven's latest, is being rendered this week in Chicago, and Mr. Savage asked Miss Fisher to go on at once to that city and witness the production, giving her the option of singing the leading part if she so desired, in the New York opening this fall. Miss Fisher will not decide until she sees what the role proposed for her is like, as while she would not "turn down" anything promising that Mr. Savage offered, she still has her own preference, which is for the standard opera.

version, Mr. Brandon will be seen in the dual title role, "Dr. Jekyll and Mr. Hyde" will be presented. Monday, Tuesday and Wednesday evenings, with a popular price matinee Wednesday afternoon. Starting Thursday evening, and for the remainder of the week, including a Saturday matinee, the society melodrama, "Dora Thorne" will be the offering.

Nat Goodwin and his high class audience pleased another good audience at the theater last night with their rendition of "The Genius." This evening Mr. Goodwin makes his farewell to Salt Lake with a revival of the great success in which he and his wife, Maxine Elliott, made so large a part of their fame in recent years. "When We Were Twenty-one." The beautiful actress, Miss Edna Goodrich, will have Miss Elliott's old part of Phyllis Ericson.

The farewell performance of the Zinn company at the Casino occurs tonight, when the popular burlesque, "Toxy Weezy," will be revived. The company has made so strong a hit with the play, that it is expected it will not return later in the season. Commencing Monday the policy of the park management will be changed for a time, and the prices will be reduced to 10, 15 and 20 cents. The Jans Kellon company will be the first attraction, presenting the melodrama "Why She Sinned," and between the acts moving pictures and dancing specialties will be furnished. Monday and Friday evenings ladies will be admitted free.

Next Monday, Tuesday and Wednesday evenings and Wednesday matinee at 3 o'clock C. E. Johnson, the well known photographer, will exhibit his artistic collection of San Francisco and California pictures with lantern slides at the Salt Lake Theater. In addition to the large collection made by Mr. Johnson from time to time, he specially visited San Francisco after the earthquake and added largely to his slides. The exhibition will be held at the Salt Lake Theater before and after the fire and Millie Williams will sing. Prices will be nominal, ranging from 10 to 20 cents. Wednesday's matinee will go at 10 cents to everybody.

The Salt Lake theater will be reopened Monday evening next by a new company known as the Salt Lake Comedy company. The opening bill will be a farce comedy in three acts, entitled "Wife Wanted," and the intention of the new concern is to avoid long entertainments, but to present a round of laughably good comedies.

The Royal Hawaiian Band, which is to make an extended tour of the United States this spring and which will play at the Salt Lake Theater July 2, 3 and 4, comes to America under the patronage of the Hawaiian government. The band has only visited this country twice during its existence, in 1895 when the Knights Templar held a concert in San Francisco and last year to play at the Portland exposition. The varied character of the music played by the band and its magnificent qualities as a singing organization, render it the most novel attraction ever seen in this country and it is sure to receive a warm welcome everywhere.

Mrs. Graham F. Putnam will leave for Oberlin, O., this evening, to attend the annual session of the National Musical association, which meets there next week. The session will last about 10 days. Last year it met in New York. After it is over Mrs. Putnam will go to Chicago, where she will teach until Sept. 1, when she will return to Salt Lake to resume her work for the year.

Miss Olive Gray held a pupils' reception at her studio today, a custom she observes once each month.

Mr. and Mrs. Wetzel have gone to Boston to spend the summer and already report enjoying themselves on the New England coast. They will not return until the autumn.

The Catholic cathedral choir has arranged for an excursion to Laconia for Wednesday next. A fine program is in contemplation and the organization expects to meet many of its friends at the resort on that day.

The lunch hour concerts of the Christian orchestra at Sallair each afternoon are a novelty much enjoyed by the patrons of that resort.

Sons of Mr. Urich has assumed the management of the first transcontinental tour of the Russian pianist, Ljovina. One of the Steinways heard Ljovina while abroad, and called him a worthy successor to Rubenstein. Mr. Urich, who is to handle the American tour, was chairman of the great four days' musical festival in New York in 1892, managed the Arion society's European tour in 1892, and was the head of the great Gaudeamus, held in Madison square Garden in 1893.

By special request the Home Opera company will repeat the opera "Mikado," next Friday night, June 29. Mrs. Bessie Newman's fine voice will be in perfect condition, and in all the conditions promises to be the best of the many fine presentations of this company.

SHARPS and FLATS.

Frank Pixley, the author of "King Dodo," "The Burgomaster," "Prince of Pilsen" and other successful musical comedies, has just returned from a visit of six months' duration in Japan, where he wrote a new opera, but not with a Japanese subject.

Joe Weber has signed by cable Miss Casey Loftus and Maurice Furka and secured William Burgess, the American character comedian. These three players, with Mrs. Lillian Blauvelt, are the first four of the new members of the Weber all star company to be signed for next season.

DeWolf Hopper will play "Happyland" another year. The Ranken-DuKoven comic opera has proved the best medium for exploitation of Hopper's humor that he has had since "Wang." Miss Marguerite Clark will remain the comedian's leading woman another season, after which she will be featured in a new musical comedy.

Reginald De Koven, the wellknown composer of comic operas, has been taken to a sanatorium in White Plains, N. Y., to recuperate from a nervous breakdown. He is taking a thorough course of physical exercises, and it is hoped that he will be able to resume his musical activity within a short time.

The musical forces of Henry W. Savage are busily engaged in selecting voices for the chorus for the production of "The Student King," which will be the piece de resistance of Mr. Savage's grand opera enterprise next season, as it is the intention of Mr. Savage to make this production as pretentious from a vocal and scenic standpoint as his "Parsifal" was.

Some noted musicians have birthdays during the present month. Richard Strauss was born June 11, 1864; Edvard Grieg, the Norwegian composer and pianist, was born June 15, 1843; Schumann-Heink, the famous contralto, was born June 15, 1861; Johannina Gadske, the dramatic soprano, was born June 15, 1871; Erika Gerster, the renowned soprano, was born June 15, 1871; and William Shakespeare, the celebrated English vocal teacher, also saw the light of day on June 15, the year being 1499.

It is officially announced that one of the features of the session of the American Musical congress, to be held on July 1st, will be the performances by the Brazilian bands. In order to make all the visiting diplomats feel welcome during their stay in the tropics, the musicians will play the national hymns of the countries represented. The program of the congress. The government in Rio has instructed the Brazilian consulate in New York to collect these scores. So the American delegates will be greeted with "The Star Spangled Banner," the Cuban "Marcha Nacional Bayamo," and the Venezuelans with "Viva, Bravo Pueblo."

THEATRE GOSSIP

"The Lion and the Mouse" has entered upon the fifth month of its run at the Lyceum theater, New York.

Ellen Terry, the famous English actress, may make a tour of the United States next season in "Alice-Sit-by-the-Fire."

Herbert Cawthorn, the wellknown comedian, has been engaged by Henry W. Savage for the role of Mr. Griggs in "The Gallop."

It is reported that Forbes Robertson will star next season in a dramatic version of "The Right-of-Way," now in the making by Eugene Presbrey.

George M. Cohan and his company in "The Governor's Son" have made a hit on the Aerial Road, New York, and the house is crowded every night.

Next season Louis James will appear as Faust in a revival of "The Merry Wives of Windsor," Norman Hackett appearing in the company as Master Ford.

Max Pliginsk, who was recently seen as leading man for Miss Florence Roberts in "The Strength of the Weak," will be starred next season by John Cort in the west and south.

Joseph and William Winter Jefferson have in preparation a new modern comedy called "Playing the Game," by Cleveland Moffett and Hartley Davis, to be produced next season.

Mrs. Patrick Campbell will be seen in a new drama as well as in several of those she made famous under the direction of the Shuberts next season.

The Orpheum, now located in the Chutes theater, is the only place of amusement in San Francisco at the present time. It is doing a tremendous business with its vaudeville performances.

Louis Mann and Miss Clara Lipman, will in the future, present only plays from the pen of Miss Lipman. The success of "Julie Bonbon," Miss Lipman's first play, has confirmed them in this decision.

The next play that David Belasco is preparing for Mrs. Leslie Carter, is said to be entirely unlike anything in which she has before appeared. It will contain only half a dozen characters, and its scenes are laid in the present day.

Katherine Grey, a California actress who has won renown on the stage throughout the United States, is to become the leading woman in Richard Mansfield's company in "The Girl I Left Behind Me" in Oakland. Miss Grey has been the leading woman of Richard Mansfield's company.

For the E. H. Southern-Julia Marlowe production of "Joan of Arc" next season, their managers are preparing a spectacular "Bliss" which is to be not alone magnificent but of peculiar dramatic effect. Experiments have been conducted for several weeks past.

David Warfield will devote next season to a tour in "The Music Master," which completed its second year in New York a week ago. Mr. Belasco says he has no doubt that Mr. Warfield shall appear in "Shakespeare" role or a play by Jerome K. Jerome season after next.

Virginia Harned is to have a new play next season, "The Maid in Waiting," dramatized from the novel of Eyre's novel of the same name. Miss Harned expresses herself as much pleased with the character of the girl, and looks forward to a real success with the play.

Alice M. Smith and Charlotte Thompson, the authors of "The

Strength of the Weak," have accepted an offer from Grace Isabel Colburn for the English and German rights of the play. This is the play in which Florence Roberts made her recent success.

Following a custom that has existed since the opening of the Empire theater, John Drew will be the first attraction of the season at New York's beautiful theater. He will be seen this autumn in A. W. Pinero's play, "His House in Order," now the success of the London season. Margaret Illington will be Mr. Drew's leading lady.

Although Maude Adams does not return to the Empire theater, New York, in "Peter Pan" until next December, several hundred orders for seats for this engagement have already been filed at the boxoffice. One of these came by wireless telegraph from a passenger aboard an ocean liner enroute for London. It reads: "Return November. Hold seats 'Peter Pan.'"

Joseph Brooks has arranged with Paul M. Potter to write the comedy in which he will star Miss Lillian Russell the coming season. The new play is to be founded on Francis de Croisset's "La Bonne Meesdames," which ran the whole of last season at the Folie Dramatiques in Paris, with Mme. Jeannine Granier in the character Miss Russell will assume in the Anglized version. Mr. Brooks and Mr. Potter

have chosen "Barbara's Millions" as the title for the new piece.

Wilton Lackaye has won another triumph with his new play, "The Law and the Man," based on "Les Miserables." He has made the character of Jean Valjean the central figure of the play, and begins it with the return of Valjean from the galleys, ending it with his self-denunciation when another is charged with being the ex-galley slave. Eastern critics write of high praise of the play and work of the star.

A young woman, supporting James O'Neill in "Monte Cristo," grew so stout that finally she asked a physician to prescribe a method of losing flesh. The doctor drew up a careful dietary of dry toast, plain boiled beef, and hot water. At the end of the month she was to report the result.

At the end of the month the young woman had grown so corpulent that she could hardly squeeze through the door of the consulting room. The doctor was aghast.

"Did you eat what I told you?" he asked.

"Religiously," she replied.

The brow of the doctor wrinkled in perplexity. Suddenly he had an inspiration. "Did you eat anything else," he inquired.

"Why, yes, my ordinary meals," she answered.

LONDON STAGE NEWS.

Special Correspondence.

ONDON, June 2.—At the moment of writing, the theatrical event of the future which is being awaited with most interest in London is the coming production of Oscar Wilde's short unpublished play, "A Florentine Tragedy," which will be given with an especially strong cast at the King's Hall, Covent Garden, in about a fortnight's time.

This is undoubtedly one of the most striking pieces of work that its author ever did, and it would not be surprising if the production in London led to performances of it being given in the United States. The story of the play is the curious story of its disappearance from its author's study soon after it was originally completed, and of how, five years afterward, another draft was recovered by Wilde's literary executor, and by him pieced together for use upon the stage.

This story has just come to light, having been related by Robert Ross, the literary executor, in question, and the editor of Wilde's "The Profound," apropos of the first production of the little play. According to Mr. Ross, "A Florentine Tragedy" was originally written for George Alexander and was completed in April, 1885, only a few days before Wilde was declared a bankrupt. "My friend then asked me," says Mr. Ross, "to go to his house and take possession of all his unpublished manuscripts, and I managed to reach his residence just before the bailiffs entered. Of the author's letters and manuscripts would have been exempt from seizure, but I found that the manuscript of 'A Florentine Tragedy'—together with the manuscripts of two other unpublished plays and the enlarged version of 'The Portrait of Mr. W. H.'—upon which I knew Wilde was engaged, had mysteriously disappeared. Some one had been there before me."

Ross adds that the thief was never discovered, nor did the stolen manuscripts of "A Florentine Tragedy" and "The Portrait of Mr. W. H." ever come to light, although that of the third play, "The Duchess of Padua," was discovered by a friend of Wilde's in a second-hand book-shop in London in 1892, and promptly forwarded to its author in Paris. After Wilde's death in 1900, however, Mr. Ross says he had occasion to sort a mass of letters and papers which had been forwarded to him by the author's scholars, and among these he found some loose sheets containing the draft of a play which he recognized as the "Florentine Tragedy."

"By piecing these together," he says, "I was able to reconstruct a considerable portion of the play. The first five pages had gone, and there was another page missing, but some 400 lines of blank verse remained. Now the introductory scene of the single act of which the play consists, has been written by Mr. Sturge Moore, and so it will be possible to present the 'Tragedy' for the first time to an English audience."

There is little doubt, moreover, that

the play will hold audiences, both here and in the United States, should it be produced across the water, for although its plot is simple it is strong, and the theme is handled in the best style of Oscar Wilde. There are only three characters in the play, a Florentine merchant, his beautiful young wife, and her lover. The merchant returning home suddenly after a short absence, finds his wife and his rival in her affections together at supper. He makes a pretense at first of being profoundly polite, but gradually the old man leads up to what, it becomes obvious, had been his fixed purpose from the beginning. He draws the lover into a duel. This takes place in the presence of his wife, who, in fact, holds aloft a torch in order that the two swordsmen may fight the more easily. The contest waxes fiercer and the swords are exchanged for daggers. The wife casts the torch on the ground as the two close with each other, and a younger one falls mortally wounded. The ending is dramatic and "Wildean." The husband turns to his shrinking wife and exclaims, "Now for the other!" The woman, in mingled remorse and fear murmurs, "Why did you not tell me you were so strong?" and the husband rejoins, "Why did you not tell me you were so beautiful?" As the curtain descends, the couple, thus strangely reconciled, fall into each other's arms.

Oddly enough, there is another chapter to the rather singular story of this Oscar Wilde play, for the coming production of "A Florentine Tragedy" has led a well-known English author and playwright to come forward with a voluntary statement, lest he should be accused of literary theft after the presentation of the piece. This is W. J. Locke, who wrote "The Morals of Marcus Ordeyne," and who produced a one-act play, a while ago, called "Flower of the Rose" in which the story and especially the concluding incident of "The Florentine Tragedy" were exactly reproduced. But Mr. Locke says that, although he knew the idea of his piece was Oscar Wilde's, he had no idea that Wilde had carried out his intention to writing a play around it. It seems that long after Wilde's death, Locke was told by Lewis Walter, the actor that the author of "Lady Windermere's Fan," had offered to write "A Florentine Tragedy" for him, but that the play never had been actually written. When why should I not write you on the Florentine theme?" said Locke, and Walter thought it a good idea. "All he had told me of it," says Locke, "had been told in five minutes—it was simply the situation and the two concluding lines."

So Locke wrote his "Flower of the Rose" and it was done at the Clement Scott Benefit matinee, a year or two ago, when Mr. Locke says, "It was his intention that the piece should be announced as 'founded on a plot by the late Oscar Wilde.' To this, however, the puritanic organizers of the matinee objected, it seems, and so now that the original Wilde play has come to light, Mr. Locke is naturally anxious that the circumstances under which his "Flower of the Rose" was written should be known fully. CURTIS BROWN.

REBUILDING FRISCO'S THEATERS.

SAN FRANCISCO, June 20.—A survey of the theatrical situation yields much that will be satisfactory to the great player folk population of the coast.

The Orpheum company has taken the Chutes, out near Golden Gate park, where it is running its regular bill. As you are probably aware just before the fire the company was contemplating putting up a modern steel building for a larger vaudeville theater on the site of its old location. As near as I can ascertain this program will be carried out a little later.

The Columbia theater will probably be rebuilt. This theater handled first-class attractions, and was located on Powell street, near Market; Gotlobb & Marks are now building what will be known as the Columbia theater, on the corner of Geary street and Van Ness avenue, at an expense of \$200,000. It will be a first-class building in every respect, and it is contemplated it will handle business of the theatrical trust.

The Alcazar theater, which was owned by De Young of the Chronicle, will also probably be rebuilt. The people who were occupying this theater, Messrs. Belasco & Meyer, are now building a temporary structure at the corner of Sutter and Steiner street. They feel pretty sanguine that they will be in their old location on O'Farrell street within a year or a year and a half.

The Grand Opera company will rebuild a Grand Opera House, which will be even larger than the old one, and they say the stage will be the largest in the United States. The old building as you will remember, was located on Mission street, near Third, a little out of the line of march, and they are looking for a more suitable site.

The Majestic, which was located on Market street, near Ninth, managed by Harry Bishop, will be rebuilt. This was a very pretty theater, and the most modern in San Francisco. They handled good attractions and were out of the trust. Mr. Bishop is at present managing the Majestic in Oakland, and has some of the old Olivetti stock company, including Ferria Hartman, Arthur Cunningham and others.

The Tivoli, which was located on the corner of Market and Ellis street, will undoubtedly be rebuilt. This was the old site of the "Battle of Gettysburg" panorama. It was a splendid theater, and they are contemplating rebuilding on the old lines. There is little doubt in regard to this, as it was a very popular theater, particularly with the German population, which is quite large in this city. I have no doubt that they will be finally relocated there.

Fischer, which adjoined the Alcazar on O'Farrell street, somewhat in doubt. Tony Lubelski, who handled a



ANNA HELD TO DANCE ON DIAMOND HEELS.

Anna Held is now in Paris rehearsing "The Paris Model," the comic opera in which she will appear in the United States in September. Cable advice declares this musical play will represent the last word in dressmakers' art. One of the features of its sartorial investiture says her manager will be a pair of slippers with real diamond heels, worn by Miss Held, all of which our readers may believe or not as they choose.

Musicians' Directory.

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MR. C. F. STAYNER Has returned from St. Yancy and is receiving pupils. Address, 28 Armstrong Avenue.

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