Music and Musicians

THE "NEWS" tenders its decided congratulations to Mr. Arthur Shepherd of this city, on having been awarded the prize of $500, offered by the famous pianist, Paderewski, for the best orchestral composition submitted to a distinguished committee of New York judges. It is no small thing to have come out number one in a competition participated in by musicians from all the great eastern cities, and the eminence of the judges who passed on the merits of the various compositions must make Mr. Shepherd's victory doubly pleasing to him. His sucess is something of which the entire state has reason to feel proud, and the musical reputation of our city cannot fail to be further enhanced by his victory.

It is only a few months since another of Mr. Shepherd's works was accepted by an eastern publishing house, and highly praised by Everybody's Magazine.

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The musical editor of the "News" during the week received a letter from the Henry W. Savage Opera company asking for a suggestion on the Salt Lake repertoire. The choice made was "Faust," "Valkyrie," "Rigoletto," and either "Tannhauser" or "Lohengrin." The production of "Aida" unfortunately will not be brought west, or that opera would have been given first preference. The Salt Lake dates are Feb. 1 to 3.

* * *

The Tribune's liberal offer to our poets and musicians, with a view to securing a standard state anthem for Utah, is a commendable action. It is to be regretted that the plans for selecting from the list the one poem and composition of highest merit, have been so poorly arranged that the object of the competition bids fair to be defeated.

The offer of $500 cash for the best poem, and a similar amount for the best musical setting of that poem, was sufficient to attract the most talented of our writers and musicians. But the first blunder was made when the musicians were made the judges of the poetry, instead of having the best one of all the poems selected by a literary adjudicating committee, and that one handed over to the musicians to be treated as their ingenuity might suggest. But still more serious was the mistake made in deciding to have the public pass on the merits of the musical compositions. This is essentially a task calling for expert judgment, and all the music ought to have been sent away to judges in Denver or elsewhere, as was done at the time of the Pioneer jubilee ode competition. It was simply farcical to expect the public, not one in 50 of whom is in a position to either play the music, to hear it played, or to judge of its merits if he did hear it, to pass a correct judgment. As the competition now stands, it is simply a race between the poets and the composers to see who can buy most papers, clip the greatest number of votes, and get the biggest list of relatives, friends and acquaintances to vote in their favor. The average church fair, with its hustle for "the most popular lady," is not a circumstance to the log rolling, canvassing and buttonholing that is apt to be invited by the method proposed to settle the anthem competition.

It is understood that some of those who have entered, have already written the Tribune management protesting against the method of "adjudication" adopted, and asking that all the compositions be sent to outside judges for a decision. By all means this method ought to be adopted.

Last Monday night at the Theater a select chorus, directed by Prof. Peabody, rendered the entire 26 anthems "to aid the public in choosing." The singers did well, but that the public is any nearer making a choice is doubtful. One of the composers who listened to the renditions, sadly remarked that it was like dishing up 26 plum puddings, asking a man to taste each one, and when he had finished with the last, to record his judgment as to which one of the lot had tasted best.

* * *

It is altogether likely that Ben Davies, the celebrated Welsh tenor, will sing at the Tabernacle in March with the Tabernacle choir. Mr. Davies is being brought to Salt Lake by the local Cambrian society.

* * *

Mrs. Martha Royle King and several of her pupils will give a lecture recital on Monday evening at the Commercial club building. The subject is "Modern American Composers." The subject will be divided as follows: "Sketch of Jessie L. Gaynor," Miss Eva Thomas; "Sketch of Mrs. Beach," Miss Enid Edmonds; "Sketch of Mrs. Bond," Miss Alverda Martin. Following the sketches selections will be rendered from the works of the three composers.

* * *

L. S. Bristol, one of Held's tuba players, has had the misfortune to break his leg, and is laid up for repairs.

* * *

A prominent member of the musical union is dead of typhoid fever, in Henry Hilgard, the well known cornet player and member of Held's band. The deceased came to this city originally from Chicago, and was a quiet, reserved and unpretentious, but conscientious man. He will be buried tomorrow under the auspices of the union. He leaves no family.

* * *

Willard Weihe, conductor of the Orpheum orchestra, returns this evening from Chicago, where he went to arrange for music for the season.

* * *

The Monday Musical club held its semi-monthly meeting last Wednesday night, in Miss Sharp's studio, the meeting having been adjourned from Monday evening, because of the other musical attractions in the city at the Theater Monday evening, and in the First Congregational church Tuesday evening.

Selections from the compositions of McDowell were given, and piano numbers were rendered by Miss Clayton who played a Concert Study and a composition called New England Idyls; Mrs. Putnam played two numbers, and Prof Anderson gave a concert study by Foerster. There were 15 or 20 members of the club present.

* * *

Prof. Evan Stephens has written a complimentary letter to Prof. W. A. Wetzell, supervisor of music in public schools, relative to his work with the children in which he says: "Permit me here to commend you and your aides for the good cultivation of the voices of the children in your charge. The use of the soft head tones seems almost universal with the children who come from the schools to my classes, and I rejoice in it. Success to you."

* * *

The Orpheus club has now 40 members, and the meetings are more interesting than they ever were before.

* * *

The New York Musical Courier of Nov. 29 last makes complimentary reference to the work being accomplished with the public school children in this city, by Prof. Wetzell, in a paragraph of some length.

* * *

The musical feature of tomorrow morning's services in the First Presbyterian church will be the contralto solo, "Oh, Pharadise" to music by Dr. R. Lewis Brown, who will be remembered in this city, by his organ recital in the Tabernacle in this city two years ago. The number will be sung by Miss Daisy A. Wolfgang who has made such a favorable impression already with her rich, dramatic contralto voice, which promises to bring her into the foremost rank of local vocalists.

* * *

Edward A. MacDowell is completely broken down by overwork and worry, and his creative work as a composer is ended. Physicians say that he may recover some part of his physical vigor, but that he will never compose again. This news will be received with profound grief by all friends of American music.

SHARPS and FLATS.

The present melodic drought in the musical world is doubtless responsible, in part, for the growing popularity of that prince of melodists, Chopin. Not content with putting his works on every concert program, attempts have been made to transplant them to the stage for operas and ballets. Although so thoroughly idiomatic for the piano, attempts are also being made to orchestrate them for the concert hall. Thus Louis Oertel of Hannover announces a Chopin Suite for grand orchestra, arranged by R. Herfarth. It consists of five numbers, and contains two preludes, a polonaise, an etude, a valse, and a scherzo.

Five weeks ago Fred Ranken, Reginald De Koven, Lee Shubert and several other men stood in the office of the Hyperion theater, New Haven, waiting for the curtain to rise on the first act of "Happyland." The play had been produced in New Haven the night before, and on the table lay the evening newspapers containing enthusiastic notices. Mr. Ranken was reading them delightedly, and as he finished he remarked jokingly to the crowd: "By jove! If I could get such notices as that once in New York I think I could almost die happy." On the following Monday the Ranken-De Koven opera was produced at the Lyric theater, New York. Not one, but nearly all, the critics confirmed New Haven's good opinion. The play scored. A week later Mr. Ranken died.

In some reminiscences of Jenny Lind recently published by a young friend of hers may be found a pleasant picture of peaceful days: "She would sometimes instruct me in the art of singing. One particular injunction impressed itself upon me. 'Go out,' she would say, 'into a garden, a wood, or lane, or wherever you may see birds, and watch the thrushes as they sing. Watch their little throats, and they will teach you more than all the singing masters in the world. It is a secret,' she added, smiling, 'but they taught me my long sustained note.' I have since heard that as she lay dying she was heard singing a verse out of Schumann's 'An den Sonnenschein,' because she said the birds singing outside her window had filled her soul with so much gladness that for the time being at least they had driven away pain."

Sir Edward Elgar declared in a recent address that English music is held in no respect whatever abroad. Sir Charles Stanford, however, takes issue with him on this point in a letter to the London Times. Elgar, furthermore, expressed his opinion that, so far as London is concerned, music might be advanced by building larger halls in which lower prices for seats might be charged. On this subject of concert halls, Truth remarks:

What is really rather remarkable perhaps is that any one, considering the notoriously hazardous nature of this class of venture, should be inclined to go into the concert hall business at all. At first sight it might be thought that considering the number of concerts given in London nowadays a concert hall should prove a very excellent speculation, but in fact this is not by any means the case, as experience has shown. St. James' hall for all its popularity with concert-givers could never be regarded as a financial success. Queen's hall is an excellent concert-room, but if its proprietors get more than 2 per cent on their invested capital they are probably well pleased. Nor is the explanation of this state of things very far to seek. The cost of land is so enormous in London that it can only be occupied to advantage by premises which are always so to speak drawing money. Unless, therefore, a concert-room is let practically every afternoon and evening throughout the year there will probably be a loss on it, and to insure such constant letting is hardly possible.

HOWARD H. DON.

The above is a perfect likeness of Howard H. Don, the promising young Utah baritone who is introducing "In the Golden Autumn Time My Sweet Elain," with great success. He has made several public appearances of late and bids fair to become one of Utah's best baritone soloists, and will add materially to Salt Lake colony of artists.

Mr. Don being prevailed upon by his many friends, will take up a course of music and will leave for the east in the spring. He will study under some of the best teachers in the country.

The Boston Transcript has this to say concerning the appearance of Henry Clay Barnabee in a new musical comedy, called "Cloverdell," in South Farmingham, Mass., last week:

"It is perhaps obvious to all except the producers that a production of comic opera or operetta, whatever you choose to call it, cannot be made on one back drop, which appears to depict a sandstorm in transit, and a set of footlights. It may have been that the theater was poorly equipped, or that the fault was somewhere else. But the light effects were abominable, and much of the opportunity for illusion was lost. Perhaps, on second thought, there would have been less illusion under stronger scrutiny. Frankly, the piece has not been mounted well; the costumes have been very economically planned, and there is a general air of amateurishness about it all.

"Henry Clay Barnabee, that venerable comedian, who, after a series of professional and bodily misfortunes, has been reclaimed to the stage as a star, was given a cordial greeting, and his interpertation of the role of the eminent secretary of agriculture was marked by urbanity and artistry, as is his enduring talent. To him Mr. Richardson has given most of his most beloved epigrams, and Mr. Barnabee tosses them about as genially as of yore. His voice is as sturdy as ever, his enunciation as perfect, but one misses the charm which was ever attendant on his dancing as the Sheriff of Nottingham. Of course, it would be sheer brutality to make Mr. Barnabee do that sort of thing nowadays."

GRAND OPERA BILLS IN NEW YORK CITY.

Special Correspondence.

NEW YORK, Dec. 4.—The second week of grand opera opened with Goldmark's "Queen of Sheba," with the same cast as was heard last Wednesday. Mme. Rappold as Sulamith sang as sweetly as on the night of her first appearance; her voice is a clear soprano and she sings easily, without apparent effort. If in time she may learn to act as well she will be perfect as an operatic singer, but now she just sings. Mme. Edyth Walker, as the queen, was obliged to strain her voice in some of the higher tones, and this seemed to render her lower tones a trifle harsh. It seems a pity that contraltos will try to sing soprano; surely such a beautiful contralto voice as Mme. Walker's should not be spoiled. The corps du ballet, headed by Mme. Froechlich, was unusually graceful; some of the gorgeous stage pictures were inharmonious, many of the colors clashed; but perhaps they were true to that barbaric time.

La Favorita was given on Wednesday night for the first time in 10 years, with Caruso as Fernande, and Mme. Walker as Leonora. It is generally conceded that Caruso is the greatest of the Italian tenors even if he does occasionally sing flat. "Die Fledermaus," by Johan Strauss, was given at the first of the extra Thursday evening performances with Mme. Sembrich as Rosalinde, Herr Dippel as Eisenstein. Both Mme. Sembrich and Herr Dippel gave evidence that they were as much at home in comedy as in music.

Humperkinck's fairy opera "Hansel and Gretel," was repeated on Friday evening with the same charming results that characterized its premier on last Saturday afternoon. Lina Abarbanell was a charming Hansel and Miss Alten, as Gretel, was full of spirit, while the witch of Mme. Homer was fearful and wonderful. This opera will probably never take regular place at the Metropolitan Opera House, but it is all well worth seeing, and doubtless will be appreciated during the holiday time. The angels seem a trifle too real, the lightning might be improved, but the gingerbread house was well done, and the transformation scene was very effective.

On Saturday afternoon will be given "La Giaconda," with the same cast as on the opening night, Mmes. Nordica, Homer and Jacoby, and Messrs. Caruso, Scotti and Plancon. The second popular Saturday night performance will be "Lucia," with Mme. Sembrich as the heroine, and Herr Dippel as Arture.

On the first popular Sunday concert Mmes. Sembrich and Jacoby and M. Pol Plancon will sing. As a compliment to Humperkinck, who has come across the ocean to attend the presentations of "Hansel and Gretel," the music of the second act of his "Koenigskinder" will be played.

* * *

After an absence of four years, Olga Nethersole comes to New York with a play by Paul Hervieu, "Le Dedale," called in English "The Labyrinth." This play gives Miss Nethersole an opportunity to show a different sort of woman from those she usually plays, though in some scenes, her methods of acting seem much like her portrayal of very different characters. In this play "Marianne de Pogis," an honorable married woman, having divorced her husband for infidelity, marries another man while she still loves her first husband. Of course, after a time she meets number one, and then there is the usual trouble, shown in the realistic Nethersole way. There is also a dramatic meeting between the two husbands ending in a tragedy.

In many French plays there seems to be little difference between the serious ones and the farces, excepting in the treatment of the theme; that, in many cases being the same; but those who admire Miss Nethersole's acting may not care about the literary value of the play and in the "Labyrinth" she makes the most of her peculiar talent.

Hamilton Reveille and George Le Breton play the parts of the two husbands.

* * *

For the first time in nearly 20 years we have a presentation of King Lear. Just why this play has been so rarely given is a mystery. The subject would seem to be of general interest, and some of the lines are among the most beautiful that Shakespeare wrote. Theater-goers who enjoy the works of the poet should not fail to see Robert B. Mantell in this revival. Whatever may be the opinion of Mr. Mantell's characterization of the part of Lear, the lines are spoken with dignity and beauty and his work is instructive.

Very few theater-goers have seen Booth or Edmund Kean or Forrest play the part and many people have never seen the play at all, the last notable production being in 1883 by Salvini. This is Mr. Mantell's first appearance as Lear and his work this week should add materially to his reputation as a conscientious and careful actor; his enunciation is also much improved since his first appearance here in Shakespearean roles.

Marie Booth Russell acquits herself creditably as Cordelia, a part not as strong as that of Generil, which is played by Margaret Grey.

* * *

This week F. F. Proctor's Fifth Avenue Theater company with Amelia Bingham at the head are giving a very creditable presentation of Sardou's Mme. Sans Gene, a perennial favorite. This is probably the most popular of all the Napolenic plays and never fails to attract. At the Fifty-eighth Street theater are appearing Williams and Walker, well known all over the country and an exceptionally strong bill of vaudeville. The Twenty-third Street house is as popular as ever with the shoppers, being in the center of the shopping district, and the theater is crowded afternoon and evening and will be throughout the holidays. Katy Barry and Arthur Dunn head this week's bill.

* * *

Peter F. Daily appears in a musical farce called "The Press Agent," which is a made over version of "The Filibuster." William Loraine has composed the music, some of it being unusual and quite tuneful. The play deals with the comic opera adventures of a press agent, a bunch of chorus girls and a party of revolutionists carrying arms to South America. The scene shifts from New York to the imaginary republic of Concarne," where they sing and dance and do all the things and a few more that musical farce people always do. Of course there is but one Pete Dailey, and he is just as funny as ever. The chorus sing well and look pretty and Edna Aug is Mr. Daley's most capable helper in the fun-making.

ELIZABETH REMINGTON WILLIAMS.

BETTING ON HORSES IN ANCIENT ROME.

In Gen. Lew Wallace's romance of "Ben Hur" the tremendous betting that precedes the famous chariot race at the circus at Antioch between Ben Hur and his Roman rival, Messala, seems to be almost incredibly heavy. The records of ancient times clearly reveal, however, that such enormous laying of odds and risking of whole fortunes upon the outcome of a single race was by no means the exception to the rule, but almost the rule itself. The sensational chariot race between Ben Hur, the young Jewish prince, and his daring, if wicked Roman rival, presents, indeed, a signal illustration of the excessive extreme to which the Romans carried their thirst for the fierce pleasures of the race-course with its bloody disasters to horses and drivers, and with its accompanying extravagance of high betting. Gen. Lew Wallace must have absorbed all the multifarious law concerning the circus maxims of Rome, its drivers, its stables, its betting lobby and its grand spectacular course, in order to have drawn such a notable picture of a chariot race. The race in "Ben Hur" is a supreme example of the entire type, thrilling the imagination of its modern readers in a way to put them into a sympathy quite akin with the feelings of the wrought up multitude of spectators who watched the [illegible] in the ancient days of Rome. There were seats for 385,000 people in the circling caves (rows of marble benches) in the circus at the time of the Emperor Trajan, and hundreds of thousands more stood on the slopes without this gigantic circus and beheld this exciting scene. The circus itself was magnificent in marble and bronze and oriental colorings, and many a princely fortune was at stake on the outcome of the various races. Therefore, it is not unjrue to the Roman habit when the play-goers at the elaborate production of "Ben Hur" have their nerves first thrilled up to the fever point of expectation by the fierce betting scene that serves as a prelude to the wonderful stage spectacle of the chariot race itself. This spectacle, unsurpassed as a mechanical marvel of realism, when it was first placed upon the stage by that enterprising firm who thus marked an epoch in the advance of scenic possibilities, has been so remarkably improved even over its astonishing original effectiveness that now it reaches the acme of exciting reality. Nor can one, after witnessing the triumphant play spectacle, fail to realize in a more vivid manner than ever what a tremendous hold the race exerted over the Romans of the days of the caesars and how they came to indulge at last in the bloodiest of riots over their wagers.

It is not surprising to learn that even in ancient Roman days all the tricks of modern turf and paddock were resorted to. The heavy betting—called by the Romans "sponsio"—led to the bribing of riders and the "hocussing" of horses. The emperor himself passed much of his time in the racing stables and is even said to have poisoned the riders who were rivals of his own charioteers in races on which he had bet an imperial sum. Stable factions became decidedly riotous under the empire and bloodshed was a common thing. The drivers themselves, although slaves as a rule, were made much of, owing to their importance in the winning of their sums for their patrons, and their rewards were quite princely. In one race alone, it is recorded, that one victorious rider received no less than 50 purses of gold, and it was not unusual for a driver to retire with a large fortune. Despite the extreme dangers attendant upon the turning of the goals some of the drivers succeeded in winning a multitude of races. On a statue built in honor of one of them, it is noted that he had won 4,462 races. There were four different stables allowed under the empire, and the drivers wore the colors of one or another of these—the colors being red, green, yellow, gold and purple.

Horses were not broken until three years old and were not entered for the races until the age of five. The best of the old Roman racers came from Cappadocia and Spain. How much was thought by owners of their famous steeds is still attested by the mosaics which have come down to us, and which represent racers, standing clothed in the stall ready for the chariot.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Dec. 4.—The past week has been full of events that interested everyone—Thanksgiving meetings and college demonstrations galore. Throughout the city many meetings have been zheld, and our ablest men have spoken in behalf of the suffering Russian Jews. Collections were made that testified to the depth of Christian feeling for our Hebrew brethren, in this great national calamity.

* * *

Columbia university at last has come out strong in denunciation of brutal football; the students are quietly meeting to debate the serious question, and there is no doubt that the president and faculty will be waited upon and asked to consider the matter. Other colleges around New York are taking the cue, and it seems probable the popular game will be sidetracked for a season, until some method is adopted by which it may be modified and made to serve the students as a medium for working off surplus energy and not as a means of massacre.

* * *

Thanksgiving is a day in this city that is almost revered; it has come to be the children's day. The rich vie with one another in feasting the street urchin, boot black, poor societies and all manner of poor clubs, where children predominate. The streets are filled with grotesque figures—old skirts, shawls, bonnets and hats are dug up from closets and made to do duty; masks play an important part. Policemen stand around, watching the fun, rarely interfering; it is the one day in the year when the poor are the guests of the city and they make the most of it. Woe to the well dressed boy, guarded by mama or papa, that ventures out on this day; flour and black paint are the weapons of the masker and to see a velvet coat or white suit on some little swell is the joy and at once the wrath of the street clown. Turkey dinners, whose definition out west means Thanksgiving, hasn't played so conspicuous a part this year; "prices too high," is the general cry—unless one is willing to accept a cold storage bird; all very well for the tenement resident; but to these country-bred—very unpalatable; such is one of the penalties of dwelling in the "metropolis."

* * *

M. S. Gudmundson who arrived in the city last Monday, has taken a room at 223 east 126th street, near mission headquarters. Mr. Gudmundson will study the violin, at the New York Institute when not engaged in work at his place of business on east Twenty-first street.

* * *

Last week Mr. Joe Howells was pleasantly surprised on his return from Washington, D. C., where he went to visit for a few days with his father, Congressman Howells, by the announcement that he had won his "C" for wrestling at Columbia.

* * *

Mrs. James Ferguson has moved from west 105th street to 165 west 102nd street with her daughter, Mrs. Gladys Edwards, where she and her two sons, Dale and Alan, will live for the winter. Mrs. Ferguson is now an officer on "The Actors' Church Alliance of America" staff. Every city of prominence in the Union has a chapter of this popular society. Bishop Potter is president and such names as the late Joseph Jefferson, John Drew, E. H. Sothern, Viola Allen, J. K. Hackett, and others as well known are among its officers. Mrs. Ferguson is also identified with "The Little Mothers" under Mrs. Burns, who organized it, and will assist in the great bazar at the Waldorf, Dec. 9, for the benefit of these poor burdened children of lower New York.

* * *

The severe illness of Mrs. Ruth Eldredge Meakin, has occasioned her husband and friends, no end of anxiety. A week ago a baby was born but it lived only a short time and since then, her condition has been most serious. Today the doctors pronounced her out of danger. She is an inmate of the Sloan Maternity" hospital, west Fifty-ninth street where every care has been given her. Mr. Meakin is obliged to leave for Boston today with his company, "Fantasma," where he will be for the next three weeks. Mrs. Frank Eldredge is at the Meakin home, 213 west Thirty-fourth street. The many friends of Mrs. Meakin are anxiously awaiting the return from the hospital, and hoping for the restoration to health of one who has so bravely faced a terrible ordeal.

* * *

The army and navy football game at Princeton Saturday drew crowds from all over the east. The principal colleges were in evidence, Columbia sending a goodly portion. Of the Utah boys who attended the game, Robert Marsh, Waldo Kingsbury, Clarence Dresser and Burgess Young, all bring back glowing accounts of the closely contested game. The boys had several good "shots" at President Roosevelt and Secy. Taft, who were interested spectators. Utah's first classman at Annapolis, S. W. Wallace, was in football uniform on the side lines, and was warmly greeted by his western friends after the sport was over. Philadelphia has been the chosen ground for many years with these popular teams, Princeton, being named but recently! This was the first time in years that a tie has been declared, the West Pointers always leading hitherto, with Annapolis far in the rear.

* * *

Miss Sarah A. Kershaw, who has been visiting with her brother in Holyoke, Mass., for the past year, leaves for her home in Sandy, Utah, Monday. Miss Kershaw has been a guest at President McQuarrie's for a few days.

* * *

At 247 east Twenty-first street Dr. Ray McCune has an office, where he is very glad to meet his friends from home.

* * *

On Thanksgiving evening Mr. and Mrs. Early entertained a number of their young friends, among them the Misses Ellen Thomas and Mina Taylor, and Messrs. Albert Scowcroft, Gill Richards, Clyde Squires, M. T. Gudmundson and J. Warlton. An old fashioned Thanksgiving evening was had, elegant refreshments and music being features of the entertainment.

* * *

Miss Jean Odell is a guest of Miss Hawkins, at the Waldorf for a few days. Miss Odell and Miss Hawkins are school mates at Brier Cliff, and came down to meet Miss Hawkins' parents, who arrived from the south, to spend Thanksgiving with their daughter in New York. Both young ladies return to their school Monday.

* * *

At Asbury Park, this summer, Miss Marie Cahill and E. M. Royle's family became quite intimate. Last Saturday afternoon, at the Liberty theater, where Miss Cahill is playing Royle's "Moonshine," Josephine Royle, the four-year-old daughter of Mr. Royle, was in the audience; the moment Miss Cahill made her appearance, Miss Josephine jumped up on her seat and called out at the top of her voice, "Nell's Aunt Patsy," several times, amid the cheers and laughter of every one who heard her.

* * *

Howard Pyle's composition class, which is limited to 22 in number; for artists, who have finished school and are doing practical work, numbers Clyde Squires and Geo. Barratt. Out of the 22, 12 are chosen as critics, Squires and Barratt have been selected each time to fill these positions. Mr. Barratt is doing a large private order business. Mr. Squires has recently sold a full page to Vogue, and is doing some illustrating work for large department firms.

* * *

Mr. Shirley Clawson, who is on his way to England to fill a mission, arrived in New York Saturday, and is visiting with his friend, Clyde Squires. Mr. Clawson will be in the city several days before going to Boston, from which place he sails for Liverpool.

* * *

At the Imperial, Thirty-second and Broadway, Mr. Joseph Scowcroft and his brother Albert, with Wm. Patrick and Joseph Decker, buyers for their firms, are registered; they will be there for the next week or 10 days. Business connected with their houses in Ogden and Salt Lake brings them here at regular periods. The gentlemen all have many warm friends in New York, where they are always assured of a welcome.

JANET.

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