



AFTER a number of changes, due to requests from various patrons, Manager Peyer announces the following as the repertoire for the Lombardi Grand Opera company...

- Monday... Gioconda
Tuesday... Madam Butterfly
Wednesday... Gioconda
Thursday... Il Trovatore
Friday... Lucia
Saturday... Faust
Sunday... Pagliacci and Cavalleria Rusticana

The company is headed by the dramatic soprano, Ester Adaberto, Alturini, tenor, Maggi, baritone, and an orchestra of 50, a chorus of 60, and a dozen principals of unpronounceable names...

The out of town concert tour now being planned by Manager Bacon for Miss Sybella Clayton and Prof. Kieselburg includes the following dates: Logan this evening, Provo Feb. 11th, Brigham City Feb. 13th, Park City Feb. 15th, Ogden Feb. 17th, Salt Lake Feb. 24th...

The Norwegian Glee club will appear in Murray on the evening of the 10th inst., repeating a program successfully given in this city.

Prof. Anton Pedersen has word from his daughter, Mrs. Rene Pedersen Walsh who is studying in New York, that she is steadily increasing her operatic repertoire...

The local musical union has advanced prices on a sliding scale, classified according to the character of performances. In the case of musical shows, the rates are increased 25 per cent.

The pupils of Hugh W. Dougall are to give a song service Sunday evening, in the Waterloo ward meetinghouse, on the following program: 'The Starry, Starry Night' by Mrs. P. M. I. Ives, 'The Starry, Starry Night' by Mrs. P. M. I. Ives...

Organist Tracy Cannon of the First Congregational church will play Handel's 'Largo' as a prelude Sunday morning.

There will be a special song service Sunday at 6:30 p. m., under the auspices of the M. I. Ives, in the meetinghouse, with a fine program which includes a harp solo by Mrs. Tuttle, a trio by lady members of the ward choir, a quartet by Mrs. Tuttle, the organist, Tracy Cannon, violin Miss Marjorie Books, vocal Miss Irene Kelly, tenor solo by William Cook, and anthems by the choir.

The American Music society meets next Monday evening, with Mrs. Charles Read, at her residence, corner of O street and Second avenue. A feature on the program will be the 'Pirate Song' by H. F. Sullivan, with Spencer Clawson, Jr., as accompanist.

Conductor McClellan announces that Symphony orchestra rehearsals will be resumed on the morning of the 17th inst. in the Odeon. The orchestra is in fine condition, and ready to do even better work than ever before.

At the First Congregational church Monday evening, will be given a lecture on 'Tennyson' by Rev. E. I. Ives, which will be made more instructive and interesting by the singing in recital of the poet's 'In Memoriam' by Frederick E. Smith, Spencer Clawson, Jr., playing the accompaniment.

There is a sheet music war on, 'war to the knife' among several local houses. One firm, recently cut prices from 25 to 15 cents on certain lines of popular music. This firm was immediately waited on by the representative of competing firm who advised there was no real occasion for this disturbing of trade...

Meanwhile, attention is largely concentrated on Paris, where at the Porte St. Martin Rostand's 'Chantecler' is at last definitely announced for production on Tuesday next. But we have had so many disappointments in connection with the piece, we have been told so often that the first performance would take place on such-and-such a day only to learn a week later that it was postponed, that a further prolongation of the time would surprise nobody. The premiere is drawing a fair number of English managers and their representatives to Paris. If the play had been produced on the date originally contemplated Tree had made arrangements to run across. That is impossible now. Herbert Trench, of the Haymarket, had booked his seat, the price demanded being \$5, and should a success be obtained he will be among the first to bid for the English rights. As a matter of fact, Charles Frohman has already obtained an option on these as upon the American, but I dare say he would not object to make a deal for this country.

Local music houses report the piano trade as good for the past two weeks, with collections fair.

One of the talking machine companies has notified the Salt Lake trade that it will take back all records that have proved unsealable. Many of the 10 and 12 inch discs have been put in this category by the consequence of the double disc costing 75 cents, the single disc costing 50 cents. The condemned discs are to be given over into new records, as the material is just as good as when on the market.

Handmaster Held is receiving some of the new music for the coming season that he ordered early in the winter, and begins rehearsing with his band on the 15th inst.

Prof. W. C. Clive received recently a request from Thomas Gies at Vienna to send him musical scores for use in the new L. D. S. hymn book he is getting out for use of the European missions. Prof. Clive has responded with a number of anthems and hymnal music tunes he has composed.

C. J. Nettleton has been appointed violin in the Salt Lake theater



BAILEY & AUSTIN AND BOBBIE ROBERTS In 'The Top of the World' at the Colonial Week After Next.

orchestra for the remainder of the season, and begins his duties there next week.

The music in the First Methodist church Sunday evening will include an orchestra selection, Mendelssohn's 'Spring Song,' with organ, harp, violin and cello; 'Pauze,' 'Sancta Maria,' by Mrs. Sorenson and choir; Rubinstein's 'Melody in F,' by orchestra; Duo, 'The Lord is my Shepherd' (Smart), Sorenson and Miss Schrack; 'Sextet' from Lucia, with harp solo; Double quartet, 'Twilight' (Abt), Anthem 'God be merciful to us' Hayden, Miss Mills and choir.

Prof. Evan Stephens accompanied by Noel Pratt and Thomas S. Thomas the professor's nephew, leave today for a trip of several weeks in California. Mr. Pratt may possibly remain at one of the hot springs to take a course of treatment for rheumatism. While absent Prof. Stephens will look

into the question of a choir excursion to the coast and a possible appearance in Los Angeles, where the big organization has received many invitations to sing.

St. Mark's cathedral choir will give a special musical service Sunday evening, as follows: Organ Prelude, Processional Hymn, 507, Choral service.

Gloria in C. (Turle); Magnificat, in F. (C. Simper); Nunc Dimittis, in F. (C. Simper); With also solo in Mrs. W. F. Adams. Anthem, 'Be Merciful Unto Me, O God.' (Sydenham) with Baritone solo by A. J. Kieselburg. Address, Dean Colladay. Offertory, Contralto solo, 'The Earth is the Lord's' (Lynes); Miss Amy Osborne. Benediction hymn, 575. Recessional hymn, 33. Organ postlude.

Election Week a Dull One in London Theaters

London Dramatic Letter

(Special Correspondence) LONDON, Jan. 22.—We have all been busy electing members this week and the theaters consequently have suffered somewhat from neglect. Not so the vaudeville houses, however, for they have been crammed night by night by people eager to obtain the latest information regarding the state of the poll. At the Empire, for instance, when I looked in the other night, excitement had reached the fever pitch. Men in evening dress leapt on to their seats in the stalls, giving vent to their feelings in frenzied cheers or expressive groans according to whether the cinematograph announced a gain or a loss to their particular party. The streets also were crowded by people who otherwise would probably have been paying for their places in pit or gallery, but for whom the attraction of the picture posters displayed on the various hoardings was too great on the whole. Happily things have quieted down considerably and playgoers are once more returning to their old allegiance.

Meanwhile, attention is largely concentrated on Paris, where at the Porte St. Martin Rostand's 'Chantecler' is at last definitely announced for production on Tuesday next. But we have had so many disappointments in connection with the piece, we have been told so often that the first performance would take place on such-and-such a day only to learn a week later that it was postponed, that a further prolongation of the time would surprise nobody. The premiere is drawing a fair number of English managers and their representatives to Paris. If the play had been produced on the date originally contemplated Tree had made arrangements to run across. That is impossible now. Herbert Trench, of the Haymarket, had booked his seat, the price demanded being \$5, and should a success be obtained he will be among the first to bid for the English rights. As a matter of fact, Charles Frohman has already obtained an option on these as upon the American, but I dare say he would not object to make a deal for this country.

Last Monday Lady Constance Stewart Richardson made her first appearance as a dancer at the Palace Theatre of Varieties. To say that she scored a success would be to exceed the limits of stern actuality. Her performance, indeed, got so completely on the nerves of one irritable gentleman in the gallery that before Lady Constance had been many minutes on the stage he was moved to give expression to his feelings by the loudest exclamation that he ever uttered. Nevertheless, the newcomer has contrived to fill the house nightly, while the long line of carriages and motorcars waiting at the theatre entrance abundantly testified to the desire to see her. As Alfred Butt, the managing director, said to me yesterday: 'There is no question about it. She

is an enormous draw. The elite of fashionable society is flocking to witness her performance. Not perhaps because they are interested in her dancing, but in order that they may talk of it at lunch and dinner tables afterwards. Both friends and enemies come, the former to applaud, the latter to jeer. So far as the Palace is concerned, what does it matter? After all, one man's money is as good as another's.'

It seems probable that we are likely to witness some startling developments in the vaudeville world soon. A leading manager who controls one of the biggest provincial music hall circuits has lately bitten off a good deal more than he can conveniently chew and has let it be known that he is prepared to get rid of his many responsibilities. Yesterday I learned from a private source that Oswald Stoll had leapt into the breach and acquired the various properties. At the moment of writing comes an official contradiction of the rumor. I should not be at all astonished, however, if something of the kind were to happen, for Stoll's ambition seems boundless. On the other hand, although he has been coining money at the Coliseum, it is certain that the Moss and Stoll provincial houses, of which there is a circuit of about 40, have been doing very badly.

The obvious reason is that Stoll, by his own action at the Coliseum, has forced up salaries to a point that practically spells ruin for the smaller houses. This he can do at the Coliseum because his weekly receipts there total up to something over \$20,000. Thus he can afford to pay an actress like Bernhardt \$5,000 a week without feeling a draught. But elsewhere such an extravagant policy must sooner or later lead to ruin. Even Stoll himself may be forced to cut his own throat. He is like Frankenstein, he has created a monster which in the end will prove his destruction. Here is an instance of how matters are advancing by leaps and bounds. I suppose if, a few years ago, anybody had offered Tree \$2,500 a week to appear on the vaudeville stage he would have jumped at the chance. Such a proposal would today merely elicit a smile of derision. Tree has heard that Sarah Bernhardt is to have \$5,000 a week to go to the Coliseum. 'Go—!' replies Tree in his suavest manner. 'If Bernhardt's value is \$5,000 mine is \$7,500.' And that in point of fact is the figure he has now placed upon his services. I can only hope he will get it.

Another example. Two years ago, or at the utmost three, Marie Tempest accepted an engagement to sing at the Palace, her remuneration being fixed at \$1,000 a week. Stoll has recently opened negotiations with her to appear at the Coliseum after her present American tour. But in place of \$1,000 a week she now asks \$2,000. In other words, her value has gone up exactly 200 per cent. No wonder that Stoll is rapidly taking in the eyes of artists the position of a fairy godmother ready to shower golden sovereigns on the heads of his favorites. We used to think Charles Frohman did the thing pretty handsomely. But even he 'pales his ineffectual fire' before the generosity of Oswald Stoll. On the other side of the channel French artists are awaking to the fact. The divine Sarah, as I have already intimated, has fallen a victim to the money craze, and

now Rejane has instructed her agent to let it be known that she, too, is prepared to consider proposals. Alas, the day, I'm afraid, has passed when Rejane can demand terms, although I remember, some years ago when I had less experience of the business than I have now, becoming a member of a syndicate which paid her \$18,000 for a fortnight's engagement in London. The Palace, as it happens, has politely turned her suggestion down, and now she is endeavoring to persuade a rival that he could do better than secure her for the Coliseum.

Two new managers have sprung up during the past week, but I fear both will prove to be of mushroom growth. The more important is a young actor named Robert Hilton, in appearance a sort of juvenile Beethoven. He has taken the Strand, formerly the Waldorf, theater. Of all things in the world he has selected Bulwer Lytton's threepenny old drama, 'Richard III,' to start with. It is a play which only the most consummate genius could make tolerable in these times. After that, I recollect seeing them both in the provinces without being particularly stimulated or amused by either performance. Another young actor, Arthur Phillips, son of a tobacco manufacturer, has leased the Court for a month in order to exploit himself as Shylock in 'The Merchant of Venice.'

Talk of the heroes who at the word of command are ready to leap into the breach even with the knowledge that their cause is as good as lost! Their courage is as nought compared with that of the unknown but ambitious actor who leases a West End theater, fondly imagining that the public will come and see him play Shakespeare.

Lewis Waller has now fixed on the first week in February for the production of C. M. S. McLellan's new play, 'The Strong People.' He has chosen for the part of the heroine, a part which might tax the resources of a Margaret Anglin or a Blanche Bates, a young girl who has hitherto only spoken a few words on the London stage. Let us trust that his confidence in her powers will be repaid by an unexpected measure of success. Lyn Harding joins the company, appearing in the role of an American officer. Charles Frohman, who, I hear, is to sail immediately after the production of 'Mid-Channel' in New York, has arranged to put up Edward J. Locke's piece, 'The Climax,' for a series of matinees at the Globe, beginning upon the production of 'The Brass Bottle' which was to have preceded 'The Climax' but which was abandoned. The emphatic success which 'The Climax' has made on your side rather tempts one to wonder why it is only to be given in London at afternoon performances in place of being produced for a run in the regular evening bill.

Maxine Elliott's Views On Woman Suffrage

MAXINE ELLIOTT, at her own New York theater, thus held forth to a New York Herald reporter, who asked her if she would like to vote.

'Do I want to vote?' she repeated with a look of amazement. 'Do I want to vote? Ha, ha, and two or three of the same, please. Does a seaman want to get ashore? Does a landlady want his rent the first month? Yes, you say, Well, that gives you only a faint impression of how badly I want to vote.'

'Did you catch the rever here or in England?'

'I must have caught it here, because I have had it ever since I can remember. I could never understand the alleged justice of a government that invited the ballot to all sorts of undesirable men while denying it to women. A foreigner who hasn't been here long enough to recognize the American flag is it was pointed out to him has more rights than the brainy, self-supporting business woman. Take my own case for instance. I have a lot of money invested, I manage my stage business unassisted and yet the law says I am not fitted to make a stinky little cross on a piece of paper.'

'But would you be satisfied with one cross?'

'What do you mean?'

'One of the chief arguments against giving women the right to vote is that each election would take about six months. When a woman goes into a room she wouldn't be content to make a single cross in one of the columns and let it go at that. She would want to draw pictures of trees and houses and animals and make a list of names of the Lord's' (Lynes); Miss Amy Osborne. Benediction hymn, 575. Recessional hymn, 33. Organ postlude.

'Rubbish! When I hear such arguments I make a note of them and bring it to death with a hat pin. It is just that sort of foolish talk that has kept the ballot man making a fool of himself. I don't believe that kind of rot. Another argument against it has been that scheming politicians would have the polling places next to a millinery establishment and that by the middle of last October? It's nothing but rehearse, rehearse, rehearse. Oh, yes, I have a fine time. In addition to playing 'The Chaperon' I produced two other plays before I staged 'The Inferior Sex.' But I love to work.'

'How do you manage to retain your good health and good looks?'

'Hard work must be the secret. When I'm not rehearsing on the road I'm traveling. If I'm lucky enough to get a Sunday to myself I wash my hair, I eat nothing but the plainest foods and I manage to get about eight hours sleep every night. I am up at half-past 8 o'clock every morning.'

'And you don't live on prepared beauty food?'

'I save questions as that are the bane of my life! I am grateful for such good looks as I have, but you don't know how annoying it is after an enervating day's work to have some one drop in and say: 'It's nice to be pretty on the stage. You don't have to work so hard.' Now that I am home I expect to have it easier for a while, but it seems as if I hadn't eaten anything but railroad sandwiches and linoleum pills since last October. With food prices where they are I suppose I shouldn't complain.'

'Have you noticed the difference?'

'Mercy, yes. It costs me a fortune now to stage a little piece of roast beef. If it keeps on I'll have to carry all my savings when I go to market. 'What do you suppose that man was doing with \$25,000 in his pocket?' asked Miss Elliott with a laugh. 'He was saving up to buy a lamb chop.'

A MUSICAL AT HOME

Can you imagine anything more pleasant than an evening at home with your friends—particularly if they are musical. Think of the pleasure of a home musicale with the music you enjoy—the classics of the old masters—the latest operatic gems—the good old cottage songs or the popular melodies of the day. The Cecilian Piano is an almost indispensable instrument in the home of today. Not only is it a perfect piano for playing in the ordinary way, but anyone, without previous training, can play on it the music they enjoy—just as the composer intended—with all the precision, the delicate shading, the shading, the shading and the tone coloring of the most gifted artist. The Cecilian Piano must not be confused with ordinary player pianos. All the arguments in the world will not convince you so quickly, as a few minutes spent in our warehouses. Come in anytime. You will not be importuned to purchase.

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Concert for the Blind By Blind Musician

J. D. SPENCER, manager of the Salt Lake Symphony orchestra, and Fred C. Graham, manager of the Salt Lake Music Festival are arranging, in behalf of the auxiliary of the reading room for the blind, for the appearance in Barratt hall, on Friday evening, Feb. 11, of Mr. Edward Abner Thompson, a blind singer and reader. He has been seen in recitals in the northwest where he has appeared with much success. Aside from helping Mr. Thompson, part of the proceeds will be turned over to the Auxiliary of the Blind, to assist in the work outlined by the organization. The patronesses are: Mrs. W. S. McCormick, Mrs. C. E. Allen, Mrs. Arthur Bird, Mrs. C. D. Moore, Mrs. J. J. Snyder, Mrs. Walter Scott, Miss Joanna Sprague, Mrs. D. M. Lindsay, Mrs. R. G. Schuller, Miss Minnette Baer, Mrs. W. Mont Ferry, Mrs. G. Y. Wallace, Miss Adelaide Bancroft, Mrs. Elsworth Dageit, Mrs. W. V. Rice.

It has been decided to ask 50 cents for the admission, tickets will be placed on sale at all the leading music stores and will also be in the hands of the ladies. Arrangements have been made to admit all the blind people of the city free of charge.

Mr. Thompson, assisted by one of our accompanists will give the following program:

- 'O Isis and Osiris' Bass solo from 'Magic Flute' Mozart
Dramatic recitation 'St. Mungret's Bell' An old Irish legend dealing with a crime, repentance and forgiveness, introducing bell tones.
The Ballad of Ekanah B. Atkinson Holman F. Day
Character sketch from Maine folklore.
'Three for Jack' Humorous Sea Song Squires
Richelleu Eulver-Lytton
'Act I, Scene 2' Humorous English ballad.
Group of Short Stories Patriotic poem by Dennis A. McCarthy

Prof. Careless and Sybella Clayton in Whitney Hall Bill

THE amusement committee of the Eighteenth ward, which is giving a series of entertainments for the benefit of the Whitney hall fund, and which last year produced 'The Crimson Scarf,' 'Confusion,' etc., has announced the production of 'A Dress Rehearsal' for the early future. This work has not been heard in Salt Lake for many years, its first production having seen the debut of Jennie Hawley, Lottie Levy and Sallie Fisher under the direction of Mrs. Martha

Royle King Palmer. There are 21 people in the cast, exclusively girls, and the leading parts will be assumed by Della Daynes Hill, Rehan Spencer, Maye Alder, Margaret Whitney, Aura Rogers, Ethel Felt, Burdette Clawson, Nan Clawson, Blanche Squires, Della Pyper, Merle Giles, Malite Cummings and Grace Mead. Prof. Careless is musical director, Sybella Clayton is the pianist, and the affair is under the management of Messrs. Whitney, Spencer, Pyper and Giles, the amusement committee of the ward.

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