

# THE ELWYN FORECAST

ADVANCE NEWS OF COMING ELWYN ATTRACTIONS

ELWYN CONCERT BUREAU - WOLFSONH MUSICAL BUREAU  
Broadway Building, Portland, Oregon Main 5991

Vol. I

JANUARY, 1925

No. 4



**Jascha Heifetz**





# COMING! Maria Ivogun

**Diva Vienna and Munich Operas  
Fifth Event Elwyn Artist Series**

**Auditorium  
Saturday evening  
January 24th**

Prices 50c, \$1.00, \$1.50, \$2.00, *plus tax*

**Mail Orders Now to  
Elwyn Concert Bureau  
1007 Broadway Building**

**Seat Sale  
Sherman, Clay & Co.  
January 22, 23, 24**

## Other Events

# Elwyn Artist Series

**Maria Ivogun . . . January 24**  
Diva, Vienna and Munich Operas

**Ernst von Dohnanyi**  
Pianist, Composer, Conductor **March 7**

**San Carlo Grand Opera  
Company . . . January 29-31**  
Choice of one Opera

**Roland Hayes . . . March 17**  
Phenomenal Negro Tenor

**Mabel Garrison . . . April 2**  
America's Beloved Soprano

**Albert Spalding February 23**  
America's Supreme Violinist

**Reinald Werrenrath**  
Baritone **May 1**

*Season Ticket Prices:* \$2.50, \$5.00, \$7.00, \$10.00  
Add 10% tax to \$7.00 and \$10.00 seats only

**Management Elwyn Concert Bureau  
1007 Broadway Building Main 5991**



ELWYN CONCERT BUREAU  
PRESENTS

# Jascha Heifetz

*Master Violinist*

AUDITORIUM

**Saturday Evening  
January 10th**

ISADOR ACHRON AT THE PIANO

---

STEINWAY—The Piano of the Immortals—indorsed by the World's Greatest Artists.  
Sherman, Clay & Co.

---

**Season of Grand Opera Brilliant.  
New Operas — New Stars —  
Make San Carlo Engagement  
Outstanding Event of Season.**

With new voices, many of them world famous singers, and at least one opera never before heard in the Northwest, Portland's brief season of Grand Opera, given by the San Carlo Grand Opera Company, under the direction of the Elwyn Concert Bureau, will be the outstanding musical event of the year. The date set for the engagement is January 29th, when the company will open with Puccini's dramatic "La Tosca" with Alice Gentle singing the title role, Manuel Salazar that of "Cavaradossi," and Mario Valle, that of "Scarpia," three bril-

liant artists whose very names assure a red-letter performance!

### **New Opera to be Given**

Of particular interest is the announcement that Giordano's opera "Andrea Chenier" will be given its Portland debut on the following night, January 30th, with Salazar singing the title role, and beautiful Anna Roselle that of the noble "Madeleine." The scene of this dramatic opera is laid in Paris during the horrors of the Revolution. The plot centers about a famous poet and patriot, one "Andrea Chenier," (who himself became a victim of the terrible Tribunal), and the beautiful aristocrat, Madeleine de Coigny. The music is of a vividly

(Continued on page 4)

(Continued from page 3)

dramatic character in places, in others sweetly lyric. Neither expense nor effort have been spared to give the opera a handsome and appropriate setting, and a full chorus and splendid orchestra will furnish the musical background.

### Miura as "Butterfly"

On Saturday afternoon, January 31st, dainty Tamaki Miura, will be heard in the title role of "Madame Butterfly," most hauntingly beautiful of the Puccini operas. This exquisite little Japanese song-bird is the favored of all "Cio-Cio-Sans," even the great Puccini himself, considering her the ideal singer to interpret the role. Miura is a guest artist with the San Carlo Company. Demetrio Onofrei will be cast as "Pinkerton."

### "Il Trovatore" Final Offering

The ever popular, "Il Trovatore" will close the brief season on Saturday night, January 31st, with beautiful Bianca Saroya in the leading soprano role. Miss Saroya has won the unstinted praise of New York music critics who declare her to be "a singing artist that deserves to be named among the finest of the day." Mario Salazar will be heard as "Manrico," and Stella de Mette, as "Azucena."

### Fulgenzio Guerrieri Conductor

After an absence of several seasons Fulgenzio Guerrieri is again conducting the musical scores for San Carlo. This maestro is too well known to need introduction to Portland music lovers, who know that the music under his direction will be of the highest standard.

Tosca Seidel, violinist, has just completed a successful concert tour of Norway, where he gave more than 20 concerts.

### Von Dohnanyi Arrives

Ernst von Dohnanyi, the noted Hungarian composer, pianist and conductor, arrived in New York early in January, coming directly from his big London concert successes. He will go at once to Texas, where he is booked for a



number of concerts. He will play in San Antonio, Texas, on January 24th, under the auspices of the San Antonio College of Music, and on January 26th, he will give a concert in Houston. Von Dohnanyi will be heard in concert in Portland at the Auditorium on March 7. This is his first visit to the Northwest and much interest is being taken in his coming, as he is one of the most noted composer-pianists of the present day.

### Cold for Violinists

The critics of San Francisco, accustomed as they are to weaving magic spells of musical prose in appreciation of the artists who appear at the Golden Gate outdid themselves when Heifetz played at the Tivoli opera house. Ruth Pielkovo of the San Francisco Bulletin headlined her essay: "Wizard of Violin Holds Big Throng," and then she tells the story of Godowsky and Elman who sat together six years ago at Heifetz' American debut at Carnegie Hall. As the concert proceeded Elman complained constantly of the cold. Godowsky turned to him and smiled and said: "Yes, it's cold for a violinist here, without a doubt, but not for me. I'm a pianist, thank heavens!"

Louise Homer, contralto, who is at present appearing as guest artist with the Chicago Civic Opera Company, will follow her appearances in the Windy City with concerts in Kansas City, Fall River and Boston.

# Jascha Heifetz

*Master Violinist*

## Auditorium

### Saturday, January 10

#### Program

- |   |      |               |
|---|------|---------------|
|   | I.   |               |
| Concerto . . . . .                            |      | Glazounoff    |
|   | II.  |               |
| (a) Havannaise . . . . .                      |      | Saint Saens   |
| (b) Waltz Paraphrase . . . . .                |      | Hubay         |
|   | III. |               |
| (a) Slavonic Dance in E minor . . . . .       |      | Dvorak        |
| (b) Cortège . . . . .                         |      | Boulangier    |
| (c) Laromanesca (First Performance) . . . . . |      | Joseph Achron |
| (d) Perpetum Mobile . . . . .                 |      | Riess         |
|   | IV.  |               |
| (a) The Gentle Maiden . . . . .               |      | Cyril Scott   |
| (b) Introduction and Tarantelle . . . . .     |      | Sarasate      |

ISIDOR ACHRON, Accompanist

Victor Records

Steinway Piano

Enjoy HEIFETZ personally in concert—Then again and again on your VICTROLA  
Sherman, Clay & Co.

#### Program Notes

##### Concerto, Alexander Glazounoff 1865-

Alexander Glazounoff, one of the greatest composers of the new Russian School, was born in Petrograd on August 10, 1865. A pupil of Rimsky-Korsakoff, he later went to Germany where he absorbed the atmosphere of the German School, coming under the influence of Brahms and Wagner, although

Continued on page 7

#### MRS. FRED L. OLSON



**The Teacher  
Who Sings  
and the  
Singer Who  
Teaches**

Phone  
Broadway  
2501

Exponent of and  
Recommended  
by  
Yeatman  
Griffith

STUDIOS 207-8-9 FINE ARTS BUILDING

# SAN CARLO GRAND OPERA CO

AMERICA'S GREATEST TOURING ORGANIZATION.  
ONE HUNDRED PEOPLE. DISTINGUISHED AMERICAN AND EUROPEAN STARS.  
SYMPHONY ORCHESTRA. BRILLIANT CHORUS. SUPERB STAGE SETTINGS.

## AUDITORIUM

3 Days Only—January 29, 30, 31

Management: Elwyn Concert Bureau

### REPERTOIRE

Thursday, January 29—TOSCA . . . with ALICE GENTLE

Fri., Jan. 30—ANDREA CHENIER with ANNE ROSELLE

Sat. Mat., Jan. 31—MME. BUTTERFLY with TAMAKI MIURA

Sat. Eve., Jan. 31—IL TROVATORE with BIANCA SAROYA

### PRICES

First 25 Rows Lower Floor . . . . .	\$2.20	Entire Side Dress Circle . . . . .	\$1.65
First 3 Rows Center Dress Circle . . . . .	2.20	Center Balcony . . . . .	1.10
Last 8 Rows Lower Floor . . . . .	1.65	Side Balcony (4 Rows) . . . . .	1.10
Last 3 Rows Center Dress Circle . . . . .	1.65	Side Balcony, Last 5 Rows . . . . .	.50

Above Prices Include Tax

Mail Orders filed and filled in order received. Must include self-addressed stamped envelope

ELWYN CONCERT BUREAU (MAin 5991)  
BROADWAY BLDG.

Inclosed find check for \$..... for..... tickets to each of follow-  
ing operas .....

Would like seats near as possible to.....

Name.....

Phone.....

Address.....

## Program Notes

Continued from page 5

never losing his own Russian individuality. He has composed many fine orchestral numbers, and during his life has had many honors bestowed upon him. Unlike most composers, he has never known the sting of poverty and disappointments.

His Concerto for Violin was begun in 1904 and completed the following year. It was first produced in Queen's Hall, London, on October 17, 1905, with Mischa Elman as the soloist. The composition is dedicated to Leopold Auer, and Auer himself first performed it in Russia, playing it at the last performance of the Imperial Musical Society of Petrograd, 1904-05.

While visiting Auer, Glazounoff heard Elman, who was then a pupil of the great maestro, play, and asked that he be the soloist for its debut performance in London. Elman it was also who introduced the Concerto to American music lovers, playing it with the Russian Symphony Orchestra in New York on March 3, 1910.

The Concerto consists of four movements without interruption. It opens with a Moderato movement in A minor—4-4—in which

the principal theme, of an expressive nature, is heard. This theme recurs frequently throughout the Concerto. The Second subject is a beautiful flowing one, followed by the Andante movement, in D flat—3-4. This theme is written in aria form, followed by an agitated section, the violin then returning to the first movement. An elaborate cadenza leads to the brilliant finale—Allegro, in A major—6-8.

### Waltz Paraphrase—Hubay

Jeno Hubay, violin virtuoso and composer, was born in Budapest on September 15, 1858, and was the son of Karl Hubay, a violin professor at the Budapest Academy of Music and Kapellmeister of the Hungarian National Opera. He studied first with his father, later with Joachim, in Berlin. He began concertizing in Hungary in 1876, his fame spreading at once over all Europe. He founded two noted quartets, one in Brussels, the other in Budapest. He has composed many fine musical works, not only for the violin, but also operas and orchestral numbers.

The surest way to enjoy the artistry of JASCJA HEIFETZ is to be familiar with his VICTROLA Records. **Sherman, Clay & Co.**

## Ellison-White Conservatory

David Campbell, *Director*

**H. Goodell Boucher**

*Head of Vocal Department*

### Songs—Oratorio—Opera Repertoire Coaching

SPECIALIST IN TONE PRODUCTION

For Information and Appointments Call Registrar  
East Tenth St. N. at Weidler

East 1626



# San Carlo Grand Opera Company

*Fortune Gallo, Impresario*

1. Demetrio Onofrei, lyric tenor; 2. Bianca Saroya, soprano; 3. Alice Gentle, soprano; 4. Anne Roselle, soprano; 5. Pietro De Biasi, basso; 6. Tamaki Miura, Japanese soprano; 7. Sofia Charlebois, soprano; 8. Mario Valle, baritone; 9. Stella De Mette, mezzo-soprano; 10. Mario Basiola, baritone; 11. Josephine Lucchese, coloratura; 12. Manuel Salazar, tenor.

Flushed with the successes of 1923-24, which exceeded even those of the preceding thirteen years through which the San Carlo Grand Opera Company has provided the American public with inspirational presentations of the classics of the lyric stage, this splendid organization enters upon the new season under the most favorable auspices of its long and useful career.

Always replete with brilliant voices and artistic personalities, the organization has been augmented through Fortune Gallo's aggressive policy of seeking out the best musical talent available both in America and the old world. The roster of principals, therefore, assumes a new and greater distinction.

The proud distinction of the San Carlo Grand Opera Company as the world's greatest touring organization, already established, is sustained more completely than ever through the entertainment it now offers in the field to which it is dedicated—distinctively meritorious performances at attractive prices within the financial resources of all.



**Tamaki Miura**  
*Distinguished Japanese  
Prima Donna*



**Anne Roselle**  
*Soprano  
Metropolitan Opera Company*

Sixth Event—**Elwyn Artist Series—January 29, 30, 31, 1925**





## Program Notes

### Sarasate

Pablo de Sarasate, whose compositions for the violin are at once the despair and the delight of violinists, was one of the most likeable of men. An intimate "close-up" of the man is told by Leopold Auer in his autobiography, "My Long Life in Music":

"One of the most interesting among the famous foreign artists engaged by the Russian Musical Society was Pablo de Sarasate, then still young, who came to us after his brilliant early successes in Germany. It was my first opportunity to see and hear him. He was a small man, very slender, and at the same time very elegant; his face framed in a fine head of black hair, parted in the middle, according to the fashion of the day. A departure from precedent was his habit of displaying on his chest the grand cordon and star of the Spanish order with which he had been decorated. This was something new, for as a rule only princes of the blood and ministers of state appeared in this guise on public occasions.

"From the very first notes he drew from his Stradivarius—now, alas, mute and buried for all time in the Museum of Madrid!—I was impressed by the beauty and crys-

talline purity of his tone. The master of a perfected technique for both hands, he played without any effort at all, touching the strings with a magic bow in a manner which had no hint of the terrestrial. There was nothing to indicate that the lovely tones which caressed the auditory sense like the voice of the youthful Adelina Patti, were produced by anything so material as hair and strings. The audience, like myself, was in transports, and naturally, Sarasate scored a most outstanding success. Since he had been engaged for several concerts, the public literally fought to obtain tickets, until the management of the Imperial Theaters, seeing how great an attraction Sarasate constituted for the whole body of the public, engaged him for several evenings to play at the Opera during intermissions. This was a courtesy extended to St. Petersburg high society, which subscribed to the Opera, but was only very slightly represented at the concerts, and was also an homage of respect for the numerous grand dukes and grand duchesses, who had spacious boxes at the Imperial Theaters. I use the plural advisedly, for there were a number of these theaters; the Maryinska Theater for Russian Opera; the Grand Theater for Italian Opera, given during four months of the year; and the Imperial Ballet. Then there were the Michael Theater, where performances by French and German companies were given in turn; and the Alexander Theater for Russian drama and comedy. At the time of which I speak each one of these theaters had its own orchestra and its own orchestral conductor.

"In the midst of his St. Petersburg triumphs, Pablo de Sarasate remained a good comrade and pre-

Continued on page 11

## Program Notes

Continued from page 10

ferred the society of his musical friends to playing in the homes of the wealthy, unless it were for a musical soiree which paid him from 2,000 to 3,000 francs, a fee which at that time seemed exorbitant. When this was not the case—Rubinstein not being in town at the time—he spent his evenings with Davidoff, Leschetiszky, or myself, always merry, always smiling and in good spirits, and bursting into peals of delighted laughter when he was fortunate enough to win a few roubles from us at a modest game of cards. He was invariably gallant toward the ladies, and carried with him a number of small Spanish fans, which he was accustomed to present to them.”

Albert Spalding, America's supreme violinist, who will appear here in concert at the Auditorium on



February 23, as the seventh attraction of the Elwyn Artist Series for this season.

The very personality of HEIFETZ, the artist, is transmitted through the doors of the VICTROLA. Sherman, Clay & Co.

# James, Kerns & Abbott Company

*Printers Bookbinders  
Lithographers*

Ninth and Flanders Streets, Portland, Oregon



**Tamaki Miura Grateful. Pretty Japanese Soprano Pays Tribute to Late Puccini**

The entire musical world is mourning the recent death of Giacomo Puccini, composer of "Madam Butterfly," "La Tosca," "La Boheme," "Manon Lescaut," "The Girl of the Golden West," etc. But one of the most touching tributes was paid him in a letter written by dainty little Tamaki Miura, the Japanese prima donna soprano, who is conceded to be the outstanding "Cho Cho San" of the present day. The letter was not intended for publication but was published in the Musical Courier, just as the little Japanese song bird wrote it:

"Maestro Puccini's death is so big sorrow for me as I felt always as my father. I am always thank to him as he made such nice opera and let me to be among the prima donnas and gave me thousands of friends all over the world. My performances of Madame Butterfly are nearly 1,000. Now Maestro Puccini

is sleeping forever but his soul must be in everywhere and when I sing Butterfly he must be listening and watching. My feeling is more deep—I admire his Madame Butterfly music more I sing and more I admire.

"His voice that saying that My Butterfly is the ideal Cio-Cio-San is still in my ears. I will never forget and always study to make him content.

"As I am touring I do not know what to do to Maestro Puccini, so that I sent \$100 for my Butterfly flowers to Milano.

"Five years ago I was at Maestro Puccini's home, Torre del Lago. He was suffering from coughing and could not eat much dinner but he was composing new Chinese opera and I sang some Oriental melody to him and he made right away the harmony with the piano with which he made Butterfly twenty years ago. Maestro Puccini was really great composer, so sorry to lose him.

"Yours sincerely,

"(Signed) Tamaki Miura."

December 8, 1924.

**Wolfsohn Musical Bureau Plans New Artist Courses**

Following upon its plan of establishing moderate priced concert courses in all of the larger cities, the Wolfsohn Musical Bureau has mapped out an interesting itinerary, in which not only the larger cities, but the smaller ones as well may take advantage of this arrangement. Such a course has already been established in New York City, and Chicago, Boston, Philadelphia and Washington, D. C., will also be included in the series. The artists introduced will all be of the highest possible standard. In fact the courses will be similar to the Elwyn Artist Series concerts which have proven so popular in Portland. (The Elwyn Concert Bureau is the Portland branch of the Wolfsohn Musical Bureau.)

Continued on page 13

Continued from page 12

In speaking of the new concert plans, John T. Adams, head of the Wolfsohn Musical Bureau, said in a recent interview:

"The Wolfsohn Musical Bureau's plan embraces the important fact, that the price for the whole series will be at such an attractive figure and will include such artists of reputation and standing as to make it possible to appeal successfully to the general public as well as to that class which is already 'sold' to good music. The whole idea has been thoroughly thought out, and means are provided to reach that class of the public that has not yet been 'sold' music. The success of the Wolfsohn Musical Bureau's New York artist series at from \$5.00 to \$15.00 for a series of ten concerts was made possible only because these prices appealed to the general public, and they bought because they could afford it.

"The series gives them the opportunity of hearing artists of the highest standing at a reasonable price. It is said that many subscribers to the Wolfsohn Musical Bureau series in New York never made it a habit to attend concerts before because they felt that they could not afford the usual high prices charged for admission to the performances of high-class artists.

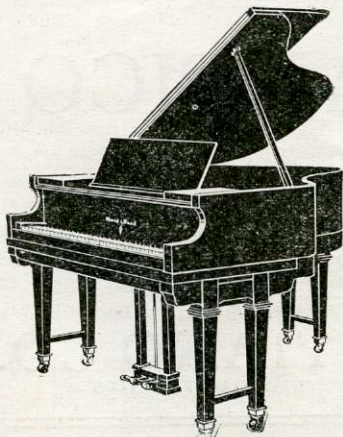
"What has been done in New York and is now being extended to Boston, Philadelphia, Chicago and Washington, can be done in other cities and towns through the new Wolfsohn Musical Bureau plan. Necessarily the scope and extent of the courses are based on the population of the town, but the plan is the same and can be applied to most places throughout the country."

Mabel Garrison is booked for 25 appearances in the Orient following her Pacific Coast tour this Spring.

Come in and hear "Gypsy Airs" (Zigeunerweisen)—Played by Heifetz.  
Victrola Department, Sherman, Clay & Co.

## The CHICKERING

*"America's Oldest and Noblest Piano"*



The Ampico

### THE PIANO OF THE MASTERS

The golden beauty of tone is the charm of the Chickering Piano.

Its tone is full, rich and resonant and particularly pleasing to the discriminating musician.

The Ampico in the Chickering gives you the art of the masters of the keyboard. You sit and listen to the most beautiful music of the ages rendered by the Ampico as perfectly as though the artists were present in person.

G. F. Johnson Piano Co.

149 Sixth St., between Alder and Morrison

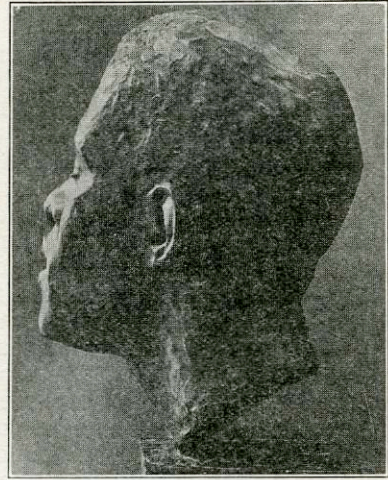
Victrolas  
Radio

Cheney  
Pianos

## Program Notes

### Garrison Singer of Many Roles

Thirty different roles, any one of which she must be prepared to sing at a few hours' notice, is a part of the work of an operatic star at the Metropolitan. When Miss Mabel Garrison was the chief coloratura soprano she had to know, for her operatic work the principal soprano parts of "Lucia," "Lakme," "Rigoletto," "Faust," "Romeo and Juliet," "The Magic Flute," "Carmen," "The Barber of Seville," "Haensal and Gretel" and "Le Coq d'Or." This is only for her operatic work. For concert appearances, to which she is now devoting most of her time, singing here on April 2 at the Auditorium, she must be prepared to sing the soprano roles of all the classical oratorios,



she must constantly have within her memory a score or more of operatic arias, ancient and modern, and finally a singer of her calibre must have a repertory of at least a hundred and fifty songs from which to make a recital program.

*Why* Are you here this evening?  
To be entertained by a

GREAT ARTIST

ISA KREMER, *International Balladist*  
*Accompanied By KNABE PIANO*

*The* KNABE AMPICO

will bring the music of all the Great Artists directly into your home each day in the year. Call at our ware rooms and hear your favorite selections.

HEAR THE KNABE AMPICO  
*Reed-French Sole Representatives*

REED-FRENCH PIANO CO.  
TWELFTH AT WASHINGTON ST. BROADWAY 0750

"Valse Blurette" (Air de Ballet) and "Minuet" are played by Heifetz on the Victrola.  
Sherman, Clay & Co.

## Program Notes

### Cortège—Boulanger

Lilli Boulanger was born in Paris in 1893 and died there in 1918. This gifted but short lived French composer received his early training at the Paris Conservatory where he won the Prix de Rome in 1913. He left an opera "La Princess Madeine" (incomplete), various choral works, including the cantata "Faust et Helene" (1913), "Hymn au Soleil," "Les Sirenes," Psalm 129, "Priere Hindoue," etc. His Symphonic poem, "D'un Soir Triste," is considered especially fine and his String Quartet is also accorded a place on programmes.

### Havannaïse—Saint Saens

Camile Saint Saens, pianist and composer, was born in Paris on October 9, 1835. He showed an unusual aptitude for music at an early age, and gave his first concert at the age of 11! He entered the Paris Conservatory the following year, studying organ with Benoist; composition with Halevy and Reber; and privately with Gounod. He produced his first symphony at the age of 16, and from then on has given the world many valuable musical contributions.

"Havannaïse" was composed in 1887 and first produced at a Colonna concert in Paris on January 7, 1894, with Martin Marsick, noted Belgian violinist, as soloist. The composition is based on the rhythm of the Habanera. The Habanera, a Spanish song and dance, is of older origin than the name implies. It was first introduced into Cuba by negroes from Africa, and from Cuba was taken to Spain.

A Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second should first be in a

minor key, then in the major and answers the purpose of a refrain. The dance movement is slow and stately, of a decided Oriental character. By many it has been likened to the Ghowasee of the Egyptians and the Nautch of the Hindoos.

The Wolfsohn Musical Bureau, Inc., are bringing three new pianists to America this season—they are Alexander Brailowsky, an exceptionally brilliant Chopin player; Mme. Leschetizky and Nicolai Orloff.

Press despatches received from Berlin indicate that Ernst von Dohnanyi, the eminent pianist-composer-conductor scored a phenomenal success at his recent Berlin concert.

**The Elwyn Forecast** containing advance programs of artists appearing in Portland under Elwyn management, together with interesting sketches of Wolfsohn Musical Bureau artists and special attractions secured for western tours by the Elwyn Concert Bureau, will be mailed each month to any address in Portland or suburban towns, free of charge. We believe this service will be appreciated by our patrons. Students especially will be benefited by having the program in advance of the concert.

If your name is not on our mailing list and you would like to receive the Elwyn Forecast, please fill in the attached coupon and mail to Elwyn Concert Bureau, 1007 Broadway Building, Portland Oregon.

Elwyn Concert Bureau  
Broadway Bldg.  
Portland, Oregon

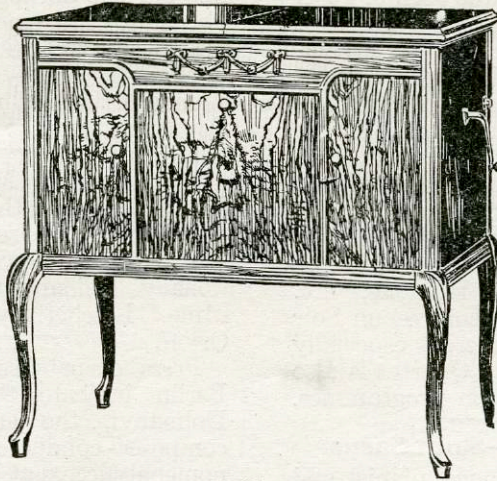
Please enter my name on your mailing list to receive The Elwyn Forecast.

Name.....

Address.....

Phone.....

**The Newest and Most Remarkable Musical Instrument**



**The  
Brunswick-Radiola**

**A Phonograph and Radio in  
One Manufactured Product**

—its possession is an unlimited subscription to the daily news—a nightly seat at a fine musical entertainment.

Our complete display, showing this new musical instrument in various styles will impress you. Be sure to have us demonstrate Models 160, 260 and 360 (equipped with the famous Radiola Super-Heterodyne—no ground wires, no antennae, no outside connections of any kind). Call today—we will gladly demonstrate the Brunswick Radiola. No obligation, of course.

**\$190 TO \$660**

**Convenient Terms Arranged**

**Wiley B. Allen Co.**

**Mason & Hamlin Pianos**

*148 Fifth Street, near Morrison*

**Radiolas • Pianos • Phonographs and Records**