DESERET EVENING NEWS: SATURDAY, OCTOBER 31, 1903.



Patti's date in Salt Lake is Jan. 4. | Lakers who went to Ogden to hear the She was originally booked at the Theater, but her manager preferred the Tabernacle, and it is expected that Mr. Pyper will have the handling of the concert at that place. The details are ow being closed by wire, and while the papers are not signed, it is not thought that anything will intervene to prevent the appearance of "La Diva" in the big building. The prices will range from \$3 for the best seats, down to \$1 for general admission.

Miss Arvilla Clark and Mr. Oscar, Kirkham, who have arrived home, are taking a rest among their friends, but will soon be heard of in a professional way. It is their intention, in conjunction with Prof. McClellan, to make*a tour of the state, giving concerts in all the larger cities and towns. In the spring, Miss Clark intends to return to London, where she is booked for a number of concerts with Mr. H. S. Goddard.

Manuel Klein, who composed the mu sic for the De Wolf Hopper Opera com-pany's "Mr. Pickwick," a stage versie for the Arnous Dickens' a stage ver-sion of the famous Dickens' master-work to be seen here at Salt Lake the-ater Saturday week, has been engaged as musical director for Daniel Froh-man's new Lyceum theater in New York York.

. . . The class for choir leaders and teach-The class for choir leaders and teach-ers will begin at the L. D. S. univer-sity next Monday; special instructions will be given three days in the week, and it is expected that the students will devote about six hours daily to their studies. Six months of this sort of work ought to send them home in good shape for successful labor in the musi-cal field. cal field.

An evening singing class will open Monday night at 8 o'clock at Bar-ratt hall under the direction of Prof. Stephens. Special attention will be given to advanced reading and general voice training. The L. D. S. university is taking a commendable leag in musi-cal education.

....

The Nordica concert night was the fourteenth anniversary of the taking charge of the Tabernacle choir by Prof. Stephens. It was a happy conclusion to the 13 successful, and in many ways evenful years he and the big choir base leburged together.

have labored together. The question is often asked nowa--days, isn't the Tabernacle choir going to the St. Louis World's Fair? Di-rector Stephens told the choir last night that he did not anticipate any move in that direction, that if it was taken it would be at the request and with the aid of the proper Church authorities. It is no task to be thought of lightly. It would cost \$15,000 and such a sum is not raised every day in the week. . . .

The song recital to be given by Miss Agatha Berkhoel, assisted by Prof. Mc-Clellan and Mr. Skelton, will be at the First Presbyterian church Tuesday eve-ning, Nov. 10, Miss Berkhoel recently

Lakers who went to ogden to hear the Sherwood concert in the Ogden Taber-nacle, the other night, are profuse in their praises of the event. The com-pany did not visit Sait Lake, for the very good reason that nothing could have attracted attention with "Ben Hur" on the boards, and had all the other conditions been favorable, there is doubt whether the concert would have paid in this music surficient comis doubt whether the concert would have paid in this music surfeited com-munity. The Sherwood company, in addition to the distinguished planist himself, Mr. Wm. H. Sherwood, in-cluded a mixed quartet and an accom-panist, and the program was of a very high grade. Mr. Sherwood played ten numbers himself, one of them being his own "Ethelinda" while the quartet rendered the familiar numbers from own "Ethelinda" while the quartet rendered the familiar numbers from "Rigoletto" and "Martha."

Mrs. Nellie Penrose Whitney, the vo-calist at the last concert by Held's band, met with a pleasant reception for her first song and had to sing a second number.

. . . The entire chorus of the Harmony Glee club, 29 strong, will sing at a concert to be given at the Unique theater tomorrow.

"Rainbow Dance".....Puemer March, 'Washington Post,".....Supa Ensemble, "Jennie Lee," "My Jersey Lfly," by Messrs, Held, [Singrey, Les'le and Montgomery. Imperial Quartet. "Echoes from the Mateorality O

Echoes from the Metropolitan Op-

While the past week has been devoid of special features in the plano trade, local music houses have done a good local music houses have done a good business, and planos are going stead-ily out into the city and country; one dealer remarks that in the last two months he has received from eastern manufacturers 67 planos, "turnstile count." If there were not such good prospects, dealers would not be order-ing in this wholesale fashion. Pi as in consequence are steady, if not poslin consequence are steady, if not posttively stiff.

.... There are more new brands of planos in the local market this week, and one naturally wonders if "all creation" is not going into the manufacture of pianos. Dealers say they fear that such is the case, and that if the rush keeps on, it will not be long before a general merger will be in order, or liquidations and failures, as the result. As one local dealer remarked today, "It seems as if every man who has any sort of experience in making any part of 'r plano, is going into the plano business."

. . . Prof. J. J. McClellan and Fred Graham leave next week for Denver, where they will have the pleasure of listening to the great barltone Campanari.

The Kimballs put the cost of adding the desired improvements to the great Tabernacie organ at \$5,000; and when these have been carried out, the instru-ment will stand still more pre-eminent

The Clayton Music company has re-



These two young men, reared in Utah, left Salt Lake City for Chicago about 10 years ago, determined to seek musical culture of the highest order obtainable. Their father was an invalid, and they had only the reward of a laborer's toil. But, unaided, both set out depending solely upon their own energies and talent. They were soon enrolled in the classes of the "American Conservatory" at Chicago. Anthony soon developed a voice that so interested Prof. Henschel, his teacher, that on the latter's removal to Valparaiso, Ind., he took Anthony with him. Charles, who showed unmistakable talent as a composer, remained under Mr. Brown at the Conservatory until he was engaged as teacher in composition, thorough bass and counterpoint, at Terre Haute, Ind. There he taught until recently, removing to New York in order to more advantageously bring out his musical work. Three dainty songs, recently received by Prof. Stephens, show him to be modern, original and musicianly in his writings.

Anthony returned later to Chicago and studied for a year under Carleton Hackett. During this time he was invited to sing for the noted tenor Campanani, who spoke very highly of his voice. Soon after this Anthony removed to Boston, studying at the New England Conservatory, and giving recitals as well as filling church positions. Both the singer and composer hold a warm place for their Utah home where their widowed mother, with two younger children await their return to take up their musical work among their own people.

Frank Seymour Watson, a Boston concert pianist, in a letter, remarks of Anthony Carlson: "Mr. Carlson, now in Boston, has devoted himself to music for the last eight years, having studied under some of our best American teachers. He possesses a phenomenal voice, a basso cantante, ranging from low B to high F. The quality is round, deep, sonorous and very pathetic. He has a repertoire of 300 songs, by such composers as Schubert, Schumann, Brahms, Franz Leowe, Dvorak, Tschatkowsky, McDowell, Foote and Chadwick. His repertoire embraces the oratorios of the Messiah, the Creation, Elijah, St. Paul, Samson and Delilah; and the grand operas of Faust, Trovatore, Martha, Aida, Loengrin, Tannhauser, and Cavaleria Rusticana. Mr. Carlson was soloist at St. Paul's church and this year he will sing in Porter church Brockton, Mass. He will conduct a summer class for singers and teachers on his return to Salt Lake next May."

The Boston Musical Leader, in reporting a vocal recital by Anthony Carlson, says, "His voice is full, robust, well placed, and gives to his auditor that confidence that inspires interest not only in the song, but in Mr. Carlson's

will remove theih studios to the new place where handsome quarters have been prepared for them, and the ware-rooms of the company are attracting much favorable attention. Medame Schuman-Heincke, on vocaliza-tion Madame Swenson is preparing half I tion.



from the Albert Victoria, her majesty's Lula Glaser is sending advance press atter out west for her opera of "Dol-Varden," which makes it look like like is and lancers, drawn up in full tleman. little affair young star was heading this way. uniform to salute their ruler; a sprig of shamrock was on every breast, and the queen was greeted by this same The obvious thing would be unmitigat-Miss Glaser has not been seen here since she made her first hit as a mem-ber of Frank Daniels company. old song, "The Wearing of the Green." Paderewski according to reports apparently authentic, is to make a con-cert tour to Australia, China, India and other more or less antipodal places, Mme. Schumann-Heink knows that publishing house in the United States. her bread is buttered on this and not the other side—of the Atlantic. She forfeited \$6,250 the other day by break-ing her contract at the Berlin Royal Opera, whose director had grown tired of granting her leaves of absence for constant American tours. The merules or granting her leaves of absence for constant American tours. The popular contraito will easily make up that loss in the United States and put away a comfortable surplus before spring brings her coming American concert tour to an end. Reports are unfavorable to the fufamous all over Germany for its splen-did performances as Hans von Bulow's Meiningen orchestra used to be. He has The call is for planos, and parties hav-ing organs are only too ready to trade off. But at the same time many are written two operas and several orches-tral works, one of which, the sym-phonic poem "The Realm of the Blessing organs are only too ready to trade off. But at the same time many are insisting that they be allowed in the trade, what their organs cost them. This is considered rather "nervy" by the dealers. Churches too, continue in-clined to substitute planos for the or-gans. This condition is stirring up the cabinet organ manufacturers to im-proving their instruments , and in the last year or two instruments have There is a great deal of ignorant talk in American newspapers in regard to rehearsals and performances, and "how much better they do these things in Europe." Here is an example of what they do in Larope. Die Zeit says re-garding the opera in Vienna: "All our conductors really lead at second-hand. Director Mahler rehearses the owners the new restriction and heaves last year or two instruments, and in the last year or two instruments have been turned out that are a credit to the maker and the trade. Manufactur-ers would do well, however, if they lengthened out their key boards an ocopera df new or a revival), and leaves it, after a few performances, to one of his assistants (Schalk or Walter), somelengthened out their key beards an oc-tave, as the present standard is much too circumscribed. There is a great deal of music that has to be doubled up, transposed an octave lower, where the right hand interferes with the left, in being played on the orthodox cabinet. organ; and if this was obviated, the in-strument would find more favor and an increasing instead of a decreasing sale. his assistants (Schark of Walter), some-times to one after the other. I have heard the 'Flying Dutchman' under three assistants, besides the director, none of whom had had an opportunity to shape the performance in accordance with his own ideas." In New York, at one every conductor schemes the any rate, every conductor rehearses the opera he presides over. NALE If Boucleault could have lived until the queen made her last visit to the Emerald Isle, when she consented to the wearing of the shamrock, he would have seen, as the royal party landed

choice to the same charming young

irl, Jessie Bateman. La Duse who has been here this week, chiefly in plays by the beloved D'An-nunzio, has lost no item of her great art or of her personal charm. The onart or of her personal charm. The on-ly new thing that can be said about her is that her famous Whistlerlan lock of white hair, which so conspicu-ously crowned her forehead on the oc-casion of her last appearance in Eng-land and the United States has, alas, returned to its original shade of rich, glinting brown glinting brown.

. . .

Although brought out at a London heater known to the profession as the 'Hoodoo house,'' "Dolly Varden" came through the tests of English judgment so well that a successful run seems asso well that a successful run seems as-sured. It has been complained that Stanislaus Stange has not been suffi-ciently original in his plot, following too closely the lines of Wycherly's com-edy, "The Country Wife," but in spite of this objection the experts find it dif-ficult to get away from the swing of Captain Belleville's "I love her for her ankles and her feet," and the pretty scenes which earned for the opera at home the sobriquet "Dresden China" have made their impression here. As "Dolly," Mabelle Gilman proves an ac-ceptable substitute for Lulu Glaser, and excepting for the Americanisms which English audiences always pounce upon, she has been given a great deal of merited credit and all signs indicate har encers he the side and all signs indicate

of merited credit and all signs indicate er success in the piece. Americans who follow the theatrical

Americans who follow the theatrical news of London may feel curious to see how long the Stage Censor here is going to last. Speculation on the sub-ject is timely now that Mr. Redford has succeeded in making himself ridiculous again by refusing to permit Duse to give D'Annunzio's "Clitta Mar-ta" in London, and as it is being de-manded on all sides, how much time must go by before the valueless post which he holds will be abolished alto-gether. Some time, apparently, partly gether. Some time, apparently, partly because, though play-goers generally are vexed over the recent flasco, just as they were when Mr. Redford for-bade Maeterfinck's "Monna Vanna," no one talks of actually doing anything about it Aved these is assisted diff. about it. And then, it is rather diff-cult to "get at" the censor who, of course, is to a certain extent a court official-holding office under the lord chamberlain. Moreover, Mr, Redford's interference in the natural order of things is so infrequent that anything like a movement against him would scarcely get meat enough to feed on. That is the exasperating part of it. Suggestive adaptations from the French as well as musical comedies by no means devoid of offerse, go on being licensed until one almost forgets that there is a censor, but then comes a for-eign player of fame with a plece which has been acted all over Europe-and the censor forbids its presentation here! Of course, Mr. Redford general-ly has grounds for his objections and without question he is animated only by a desire to protect the great public. But it is contended with apparent jus-tice that the section of the London pub-lic which patronizes Duse, Granier, and Bernhardt is comparatively small and intelligent enough not to need the censor's fatherly golicitude.

As he grows older and less content sith his position as the foremost of English playwrights, Pinero seems to

English playwrights, Pinero seems to take more and more delight in the technique of his craft, scorning any-thing easy of attainment, and keeping his eye chiefly on the experienced play-goer who has long since tired of con-ventional effects and wants expert workmanship rather than raw material. So it is that the plot of "Letty" the So it is that the plot of "Letty," the play on which he has been absorbed ever since "Iris" was written two years ago, and which has just been produced here under the Frohman management, is meager and unpromising when set forth in newspaper type—as unconvinc-ing as some melody from Brahms without the harmony with which the com-poser has completed and glorified it.

Letty is a \$6-a-week typist in a Lon-don bucket shop of shady reputation. A good girl, Letty, with taste and temperament and qualities that have won the affections of Nevill Latchmere, gen-

ro's genius cannot wholly save the epilogue from being a trifle fedious. I is supposed to take place two and a hal years after, and is like the final chap-ter in an old-fashioned novel, in which the fates of all the characters are the fates of all the characters are rounded up with a paragraph aplece. Suffice it to say that 'Letty' is com-fortably thoush not romantically mar-ried to a funny tittle photographer who had supplied comedy for acts two and three. In a last farewell to Latchmere, on his way to a consumptive grave, she professes herself happy.

professes herself happy. Pinero's genius for swift, vivid char-acterization never shone forth to great-er advantage than in every line of this play. Even "Myz, Tanqueray" was not a greater marvel of workmanship. But while "Letty" makes a possible ad-vance on even "Quex" and "Iris" in definess and delicacy, it certainly takes a step backward in strength, emerially

of the start of the strength, especially in epilogue. Of the performance of H. B. Irving and Irene Vanburgh in the principal parts. It would be well-nigh impossible to speak too highly

CURTIS BROWN. NO CHANCE FOR MISTAKE

Slot Machines Will Sell the World's

Fair General Admission Tickets.

Slot machines to sell admission tickets to the world's fair are undergoing a test at the administration building. Mistakes cannot be made, and the charge that a world's fair ticket seller "short changes" a visitor cannot be consistently made, with this machine

in use Sample machines are on exhibition in the office of the admissions depart-ment at the administratic, building. The simple manner in which they op-crate commends them and when the exposition opens a battery of these machines may be installed at each gate machines may be installed at each gate The first requisite will be a silver hal The first requisite will be a sliver half dollar, for no other coln or substance will cause the machine to disgorge the coveted bit of pasteboard that will give entry to the grounds. Money changer's booths will be numerously provided and as is any half dollars as are wanted may be obtained. With his half dollar betwixt his fin-gers, the visitor may approach the ma-

gers, the visitor may approach the ma chine that stands about five feet tall. About four feet above ground is a slot and a legend calling attention to it. Th and a legend calling attention to it. Into buyer drops in his coin, gives a crank a turn and out comes a properly stamp-ed and numbered ticket. Should the mechanism of the slot machine fail, or should the supply of

tickets give out, the slot is automati-called closed, and it will be impossible to drop in a coin. The visitor then enters the gate, pass-

ing a turnstile, which registers his en-trance. Electric wires are attached to the turns the and terminate in the office of the director of admission. A separ-ate wire runs from each turnstile and connects with a series of dials in the somissions' headquaters, and it is pos-

admissions' headquaters, and it is pos-sible for the exposition management to know at any moment the exact num-ber of admissions to the exposition. All holders of passes will need to be identified. This will be done by means of photographs. Plans are now under way to provide each person entitled to a season pass with a coupon hook good for each day of the fair, his photograph armearing on each coupon. appearing on each coupon.

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personality itself."

sang at a concert in Chicago, where Mrs. Smulski and several soloists from the Thomas Chicago Orchestra appeared, including Walter Schultze. . . .

Monsieur and Mme. DeLoery have re-opened their studio in this city, and their friends will find them at the Con-stitution building, They will teach vo-cal music and French. Their card appears in the Saturday News roster of musicane.

There are constant inquiries as to possible organ recitals this winter. The recent series proved to be im-mensely popular, and there is a general desire to have them continued. They have been a wonderful educator to the public, and the standard of the art has been decidedly raised in this city in consequence. The artists who will appear with Pat the artists who will appear with Fal-ti in her Salt Lake concert are as fol-lows: Miss Vera Margolies, a piano expert in playing Chopin, Miss Rosa Zamels, violinist, advertised as being Ysaye's only pupil for five years, Miss Kathleen Howard, contralto, Mr, Wil fred Virgo, tenor, Mr. Claude A. Cun ningham, baritone, and Mr. Anton Heg-ner, cello soloist. They are all artists of the first water, but, of course, will not interest our blase concert goers very greatly, as Patti will be the only of the first water, but, of course, will not interest our blase concert goers very greatly, as Patti will be the only star. Prof, McClellan and several other Salt

consequence.

great diapason.

ment will stand still more pre-eminent among American organs. The changes suggested include an echo organ at-tachment, a new solo organ with higher wind pressure, a second (concert) con-sole to be placed either in the front of the rear gallery, or in the center of the house; the present solo organ to be made into the swell, the opening of the sides of the case, and the addition of

The man who wrote "Hiawatha," Charles Daniels of Kansas City, whose pseudonym is "Neil Moret," sold the air for \$10,000, and has been given a place as composer in the biggest music sides of the case, and the addition of 20 new and valuable stops, including a

> One of the most interesting of the six eminent Europeans who are to conduct our Philharmonic concerts this season our Philharmonic concerts this season is Felix Weingartner, who will make his American debut at the fifth concert at Carnegie hall, New York on Jan. 28. 29. He was for six years conductor of the Royal Opera in Berlin, and then resigned because the arduous nature of his duties impaired his health, and took charge of the Munich Kaim or-chestra, which has since become as famous all over Germany for its splen-

d," will be heard here.

GOSSIP OF EUROPEAN DRAMA.

at Last Finds Another Success-What London Thinks of "Dolly Varden"-Pinero's "Letty."

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Special Correspondence.

London, Oct. 17 .- Can a play which suffers severely from spinal complaint yet be attractive, effective and successful? It looks that way, judging from the much criticized new drama by Haddon Chambers, "The Golden Sllence." Weak and outworn as is its

even enthusiastically. That is what really counts for the life of a play. One peculiar feature of the admirable performance is that Arthur Bourchier, who, as actor-manager, would naturally be expected to choose the best part has taken a minor role, leaving the cen-ter of the stage to Frank Mills, a pains-

The obvious thing would be unmitigat-ed villainy from this gentleman, and ultimately triumphant virtue for the typist, with a robust hero to take her in his arms for the final tableau. But the obvious thing does not attract Mr. Pinero. Mr. Nevill Latchmere is as sound and honorable and amirable a gentleman as the blood of generations of rich, bad Latchmeres will permit. The only virtuous member of the fam-ily so far as anyone could remember The only virtuous member of the fam-lly so far as anyone could remember was Nevill's sister, who had heid her-reif true to a brute of a husband and had only filted with the "other man." Doubtless when the heir of the Latch-meres first met Letty by some chance encounter he had followed her with the idea that she was not above a vul-gar shored intribute. but discerping gar shopgirl intrigue; but discerning her innate refinement and superiority in mind and heart, had fallen in love with her instead, and thus won her honest love in return. She had half starved herself and run recklessly in debt that she might have the gowns in which to take harmless little strolls and suppers with him without causing him to be ashamed of her. But alas, Latchmere was a grass-widower, and Letty didn't know. This is the foundation dexterously developed by Mr. Pinero in his first act, which takes place in Latchmere's bachelor apartments, where an innocent af-ternoon birthday party is on for Letty and two other girls of her station of life. In the second act, ingeniously staged on the roof of a cheap lodging house, Letty received from Letchmere, not the offer of marriage she has dared to expect, but a voluntary confession that he is already married, and fath-erly advice to her to wed the propri-etor of the bucketshop, a bounder who has been pestering her. "Never," says poor Letty. "Weil," says Latchmere, "you know where my rooms are. I'll cherish you." "Never," says poor Letty again, and in a great revulsion of feeling, driven to desperation by debt, filness and a brokelor apartments, where an innocent af desperation by debt, filness and a brok-en heart, she accepts the bucketshop man. The third act takes place in the evening of the same day, in a private supper room of a fashionable restaurant. Letchmere's beloved sister is say-ing good-bye forever to the "other man," and has begged her indulgent man, and has begged her indulgent brother to stay by and keep her from faltering. As the trio leaves, enter Letty and her humble friends, guests all of her betrothed. The bucketshop person begs Latchmere to stay and drink a toast to the bride to be, and the young man consents for love of Letty, leaving his sister and the "other man" to finish their good-bye alone. The manners of the host prove to be unthinkable. He is a bounder beyond unthinkable. He is a bounder beyond example. Letty is in torture. "You can't marry such a brute as that," whispers Letchmere. "No, I can't," moans Letty. "You've lost your place at his shop. You're ill and hopelessly is debt You have newbers due to Act four is almost equal to the great scene in "Gay Lord Quex." We are back in Latchmere's rooms. At mid-nicht on the same scene in the structure of the scene in the scene in the scene of the scene o night on the same evening Letty has come in a desperate and passionate mood, caring nothing about the liberal settlement of which Letchmere talks, and asking only his love. Assured and asking only his love. Assured on this point, she is about to surrender completely, when word arrives that Letchmere's sister has eloped with the "other man." He even forgets Letty in his transport of wrath and grief. All that he says of his sister—all of the black future that he solute for her an that he says of his sister and of the black future that he paints for her-applies equally to Letty, and starties her out of her mood of abandonment. She begs him to let her go, and after a struggle with himself he gently leads struggie with himself the gently leads her forth. She returns in a burst of weakness and passion and again he leads her forth, though it tears out his heart to do so. Practically that is all. Even Pine-





NEW YORK'S LUXURIOUS PLAYHOUSE.

The latest addition to Aemrican theaters is the Hudson theater in New York. The lobby is strikingly beauti ful. It is Graeco-Roman in style and one in Verdu marble, with a ceiling in stucco. The color scheme is of mellow tones of ivory, green and orange. The lighting is perfect.

TOYER MUDION THEATRE

backbone, its centrai idea of a miss-tress's voluntary surrender of her lover to a younger woman far less suited to him, yet there is so much charm in its integument, so much ingenuity in its stage craft, unforced entertainment in its dialogue, skill in characterization, so many incentives to good acting, that, in spite of all the criticism, it leaves its

Haddon Chambers' "Golden Silence" - Martin Harvey hearers disposed to speak well of it ---