

were you, paw, who had sinned?" she says to her daughter. "there could be no forgiveness. The only course for that woman is to follow her lover." "Don't you agree with me?" she asks Darley, and he replies, "Absolutely." From that moment the man is iron, and the curtain falls upon a situation which nothing can remedy. At the St. James George Brandon is the Darley. He gives a capable performance, while those who saw the French production declare that Madame Le Barry's portrayal of the wife is even more impressive than that of Miles. Brandon, by whom the part was created, "The Man of the Moment" will furnish some American players with uncommon opportunities.

It is just possible that London, now slowly recovering from the effect of a "Hamlet" epidemic, may long face to face the example of "Hamlet." When Irving, the younger, who started the "Hamlet" boom, ended his season at the Adelphi, recently, he announced that his next Shakespearean venture probably would be a revival of "Richard III." And now Martin Harvey, who

also essayed the Dane, declares that he too, is destined to appear as the hump-backed monarch, and has planned the part steadily, and probably would want to be in the swim, and so the thing might go on until eventually there were as many Richards as there were Richmonds "in the field."

Max Beethoven has been protesting against the "stage American" as known to the British public, spros of Lewis Waller's recent appearance as "Hawthorne, U. S. A." Says Max: "A ridiculous stock figure has for many years been on the English stage for American men, and that blabber, always cool, always restrenght, is associated with dreadful funimism in the manner of Max Adler. Thirty years ago, before the development of steamship navigation, it was natural enough that English playwrights should be content with old plays. But nowadays, when London, the unipole of the world, is overflowing with real Americans, it certainly does seem strange that our playwrights can give us nothing better than this one old battered simulacrum."

CURTIS BROWN,

WESTWARD TREND OF AMERICAN MUSIC.

Special Correspondence.

BOSTON, June 19.—Is the musical center of America moving west? Mr. Courled, director of the Metropolitan Opera company of New York, lately contended that so far as attendance at opera is concerned, San Francisco is far more enthusiastic than Boston. Furthermore, only the other day it was announced that the orchestra conducted by Mr. Walter Damrosch would, after a brief outdoor season in New York, go to Chicago, where larger and surer patronage would be found. Immediately some loyal Goethians set up the cry that Mr. Damrosch would do well if he stayed at home, but to this it was replied that the Chicago engagement was a guaranteed success, and that the Western city stands ready to support not only the Damrosch orchestra but half a dozen other opera organizations during the summer season.

Again, Miss Calve, the incomparable Carmen, said upon her return to Europe after her last season in this country, that while the east has the best institutions the west has the best sentiment. More recently Mme. Melba, the greatest singer the world has ever seen, has gone to the world, and remarked that on the whole the English preferred a tour through the United States to a season of opera in New York. "You see," she explained, "it is like making new friends to go to a western city. There is something par-

ticularly inspiring in the atmosphere, and the people of the west are so frankly interested in music, too. They remind me of children, they are so full of their appreciation, that I know that eastern cities like Boston and New York are giving the most work for the musical art. They have the prettiness—the schools and the teachers and the equipment. But so far as the future is concerned, I think the west is likely to make the greatest progress."

At the great musical schools show, "The oldest and largest one in the land," the New England Conservatory of Music, in this city, was in the beginning, as its name implies, mainly a local institution. Its founder, the late Dr. Ebenezer Tourle, in America in 1863 in the conservatory system of musical education for the benefit of young people in the northeastern part of the country, recommended Felix's Ridings' choir. One to each brother worked wonders, and before long had taken the third place in the Boston Society, as well as other symphonies, the Brights' disease." Said by F. J. Hill:

TENNESSEE boulder from the woods near the Great Herring pond will mark the last resting place of Joseph Jefferson, in the Bay View cemetery, in Sandusky, requiescent about two weeks. When the boulder is placed in position, there will be a memorial service over the grave of the actor.

Cured of Bright's Disease.

M. Robert D. Burke, Elmhurst, N. Y., writes: "Before I started to use Felix's bright's disease, I had to go to the doctor twenty times a night, and I was all bloated up with dropsy and my eyesight was so impaired I could scarcely see one of my family across the room. I am glad to say that after taking Felix's bright's disease, I have had no trouble with dropsy, as well as other symptoms of Bright's disease." Said by F. J. Hill:

SALT LAKE Mixed Quartette. Saltair, Sunday, July 23, Concert 1:30 p. m.

CONCERT.

Saltair, Sunday, July 23, 1905.

CHRISTENSEN'S ORCHESTRA.

L. P. CHRISTENSEN, Conductor.

On lower deck of Pavilion. Made intermission until 10:30.

Program 4:00.

1. Selection: "Prince of Pussia" —Lindner

2. Mixed Quartette: "Lost Child" —Riley

3. On Stage: "Dance of the Girls" —Riley

4. Contralto Solo: "My Heart in Thy Sweet Voice" —Miss Sigrid Peterson

5. Pentangle: "My Old Kentucky Home" —the ensemble —Lindley

6. Bass Solo: "Down Deep Within the Colors" —Lindley

7. Mr. J. Willard Squires

8. March: "The Diplomat" —Roma

9. Selection: "Wizard of the Nile" —Herbert

10. Mixed Quartette: "Mephisto" —Mozart

11. Tenor Solo: "Alone" —Riley

12. Selection: "All Glittering" —Riley

13. Soprano Solo: "Modulation" —Cherry

14. March: "Across the Blue Ridge" —Leiman

15. Selection: "The Girl I Left Behind Me" —Leiman

16. Selection: "The Diplomat" —Roma

17. Selection: "The Wizard of the Nile" —Herbert

18. Selection: "The Prince of Pussia" —Lindner

19. Selection: "The Lost Child" —Riley

20. Selection: "The Dance of the Girls" —Riley

21. Selection: "My Heart in Thy Sweet Voice" —Miss Sigrid Peterson

22. Selection: "My Old Kentucky Home" —the ensemble —Lindley

23. Bass Solo: "Down Deep Within the Colors" —Lindley

24. Selection: "The Wizard of the Nile" —Herbert

25. Selection: "The Diplomat" —Roma

26. Selection: "All Glittering" —Riley

27. Selection: "The Girl I Left Behind Me" —Leiman

28. Selection: "The Prince of Pussia" —Lindner

29. Selection: "The Lost Child" —Riley

30. Selection: "The Dance of the Girls" —Riley

31. Selection: "My Heart in Thy Sweet Voice" —Miss Sigrid Peterson

32. Selection: "My Old Kentucky Home" —the ensemble —Lindley

33. Bass Solo: "Down Deep Within the Colors" —Lindley

34. Selection: "The Wizard of the Nile" —Herbert

35. Selection: "The Diplomat" —Roma

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