

HE advent of Innis and his mu sicians for three days at Saltain caused marked interest in Salt Lake musical circles, as the heavy attendance showed. Whether paying him \$3,300, as is reported, for the six concerts, was a money making proposition is something the management of the re-sort can alone give out; but it is cer-tain the band would not have appeared here but for its transcontinental trip to the Scattle fair, which allowed of a stopover, en route east Innes was short much needed instrumentawas short much needed instrumenta-tion. His B B tuba player and he had a little misunderstanding, before leaving Seattle, the former seceding and immediately returning to his home in Philadelphia, Then there was a third string bass player who resign-ed, so while Innes advertised his as ed, so while Innes advertised his as an orchetral band, he lacked the very instrument now to be found in every sizeable orchestra, a tuba. The result of the shortage was noticeable in the "Tannhauser" overture, in which the basses were completely buried. According to instrumental standards, such an arrangement as Innes has improvised is "neither fish, nor flesh, nor fowl nor good red herring." However, musical scores can be arranged to suit any form of instrumentation—orthodox or heterodox. by a clever aror heterodox, by a clever arranger who understands the capabilities of the various instruments used, so the performance will sound pleasantly to the ear, and that seems to be what the greater part of the pub-

Trines is far from being well, his ailment being rheumatism, one of the penalties a man pays for overdrafts on his nervous system. He is anxious to finish his tour so that he can go to a sanitarium to be cured. Innes is not as bumptious as he was; he has mollified, tried-out greatly, though traces of the old fires of impetuosity remain even with advancing years. More than one old time Salt Laker musician will remember his presence in Salt Lake, the last time the lamented Gilmore was here. Innes used to ed Gilmore was here. Innes used Gilmore's solo trombonist, but he went into business on his own account and became so jealous of his old commander that while in Salt Lake, he put up a good sized check on a wager that his band was better than Gilmore's and left the check in the hands of managing editor here. But Mr. Gilmore only smil-ed in his suave, mild manner way, remarking that Mr. Innes was really quite an earnest man, but failed to see why such rivalry as that should exist between these two bands or any other bands, and passed the whole matter up. The check was returned shortly to its writer. Innes used to regard other bands that came at all into competition with his as trespassers, infringers on his natural rights, while his general estimate of other band-Infringers on his natural rights, while his general estimate of other bandmasters would not have been quoted as rating high, by Bradstreet or Dun.

Innes, is still a rigid disciplinarian, holding his men up to a high standard of work. When here, the last time, 17 years ago, the band played in the Salt Lake theater; there he fined his F tuba player \$5 along with a hair curling scorching for striking a wrong note in "William Tell," though none in The production of "The Goddess of The production of "The Goddess of The Production of The Production of The Goddess of The Production of The Goddess of The Production of Th



ROMANIA HYDE

Another Salt Lake girl will face a critical audience when Miss Romania Hyde appears as an Orpheum offering in the coming week's bill. Miss Hyde for some years, despite her age, has been recognized as a violinist of high ability and ner debut on the vaudeville stage will be in the nature of a test, the outcome of which arouses no fear among her friends.

among her friends.

Miss Hyde is the daughter of Mr. and
Mrs. Joseph S. Hyde of this city, and
a granddaughter of the late Orson
Hyde. She is 15 years of age and has
a striking personality. She is devoted
to her art and intends to study abroad
after completing her education in the after completing her education in the Salt Lake schools, where she is an apt student. She is a member of the Salt Lake Symphony orchestra, has many promising pupils herself, is the instruc-tor and leader of a juvenile orchestra of reputation, and a prize winner both in the Eisteddfod and the Chautaugua

Her first appearance in public was

made three months after she took up th study of the violin, and though the marks of the novice were apparent at that time, those who heard her were convinced that her future was full of promise. Her teacher has been Prof. George E. Skelton and she gives all credit to him for her success. At eight years of age she composed her Sweet Dreums Waltz." friends have asked that she include it in her repertoire next week. She has appeared in not less than 100 musical

ed with considerabl mechanical skill in addition to her artistic ability. Miss Hyde is spending her spare time in the construction of a volin after her own ideas. She is not wholly satisfied with the instrumer's which have come into her hands, and she is satisfied that she can make one which will serve her better. She is in carnest about this work and declares that so far she is meeting

many in the audience leaving. So he many in the audience leaving. So he jumped for his slide trombone and started in on some very picturesque solo playing. This had the desired effect; every body waited after that until the close of the concert. Innes used a score only once while here, as he has a whole library memorized, not only as to the melody but the varied

the audience noticed the error. Innes is a peculiar genius, with a personality that marks him at all times. During the last two numbers in the theater, at the date mentioned, he noticed its predecessors, but Miss Fisher's part its predecessors, but Miss Fisher's part in it could not be more highly praised than it has been. The Mirror says: "Sally Fisher is ideal as the piece and a picture of classic loveliness as Diana She sings as finely as ever, but she has little chance to reveal the full charm of her voice. 'Keep Me Young in Your Heart,' which she sings in the wood scene of the second act, has much beauty and dignity. It is much better than If All the Moons Were Honeymoons," regarded as her chief song and the song of the production. Miss Fisher plays the love scenes most sweetly and natrally. She has a little wrestling scen in which she throws her future flance in a gracefully comic manner, which makes it one of the hits of the play. George Parsons does the young noble-man agreeably, although hardly with he right unction and geniality,

Harry Josephs is gaining such a reputation as a musical composer that his friends think of advising him to quit politics and pitch his tent in the musical field. His latest effort is a character composition, entitled "My Cherokee Queen," which is to be played by Held tomorrow afternoon at Saltair, Mr. Montgomery arranged the band instrumentations. Local musicians say Mr. Josephs writes good music.

sing at the First Methodist church here on Sept. 7, comes direct from the Se-attle contest, where it will compete toattle contest, where it will compete to-day. It will not, however, be pitted against the Tabernacle choir, as that organization did not enter the male contest competition. The Ohio Male Chorus consists of 50 voices, and fur-nishes its own soloists, so that it ought to give a rare entertainment.

Inspired by the performance of two noted concert bands recently at Saltair, several local musicians have called on Prof. Anton Pedersen with a view to organizing a local band of 50 or more men for concert work, But the more men for concert work. But the hitch seems to be securing engagements for an organization of such a size. Foreign bands may come here and be sure of a big attendance, although they may not play as well as a band of smaller size composed of Salt Lake musicians, as "prophets are not without boner save in their own country." out honor save in their own country But what can be done with Salt Lake talent, Prof. Pedersen has demon-strated more than once. He drilled and conducted the Knights of Pythias band that won renown for itself in three or four states, and put up a band at the last Elsteddfod that sent

Dr. Protheroe into raptures of ad-miration. No band ever played the overture to "Ruy Blas" in this city as Prof. Pedersen's men gave it in the tabernacle. That performance was and is yet considered a marvel in techni-cal accomplishment. However, con-servative musicians hold that Salt Lake is not yet large enough to main-tain a permanent concert band, say of 56 men-and make it pay, although it is believed such a time is not many years distant, at the rate the city is growing. A good instrumentation of a band of this size would be as follows 12 B flat clarinets, 1 alto, ;2 bass clarinets; three flutes, alternating piccolo, two oboes alternating English horn, two bassons, three phones, five trumpets, 4 French horns, two euphoniums, three tubas and the

At least two local music houses have taken up with the managements of the eastern talking machine factories, the idea of taking records of the Salt Lake tabernacle choir and organ. It is argued that with the interest taken in the choir and organ over the country a heavy sale would over the country, a heavy sale would be found for records of their per-formances. But up to date, the factory managements prefer opera and vaude-ville and are deaf to argument in any

Miss Josephine Morrison, the new local harpist from Seattle, played be-fore Dr. Williams, Innes' harpist, a rec-

ognized artist, for purposes of criticism. Dr. Williams was much pleased with Miss Morrison's efforts, giving her every encouragement to continue in this special line of work. Held's band will play tomorrow after-

noon and evening at Saltair. The after-noon program is as follows: March, G. A. R. Official March..... Overture, "Hungarischen Luztspiel" Caprices, "Aruina," Egyptian sere-Ballade (cornet), "Son where" ....

By Mr. Held, "My Cherokee Queen" ... Harry Josephs Composed for Held's band, and ar-ranged by Mr. Montgomery, Overture, "William Tell" ...... Rossini As played by Gilmore with storm effects.

(clarinet). 

EVENING PROGRAM. 

Fantasia," International Airs" 

Held will have a band at Liberty Park tomorrow afternoon, to give the regular concert William Leslie will act as conductor, while the regular leader is officiating at Saltair. The program is an attractive one.

Manager Langford of Saltair has Manager Langford of Sattar has been notified by eastern parties of the coming organization of a concert promoting company which proposes to send a string of military concert bands playing across the continent next summer to the Pacific coast, all taking in Salt Lake en route, thus establishing a band circuit, like the Orpheum Theatre alread.

### SHARPS AND FLATS

"Ischaikowsky's "Pique-Dame" operas Gustav Mahler is to conduct operas Gustav Mahler is the conduct at the Metropolitan and the New theater next season. For each of the 10 per-formances under his baton he will recelve \$500.

The famous composer and pianist Carl Reinecke, who recently celebrated his eighty-fifth birthday, is rated with Goldmark and Saint-Saens as one of the oldest living composers. Reinecke's latest notable work was "Zenobia," for chorus and orchestra, and he is now engaged in the composition of a concerto for flute and a quartet. Arthur Nevin, who made the musical

setting for Randolph Hartley's "Poia," the American grand opera that is to be presented this season at the Berlin Royal Opera House, sailed last Tuesday for Germany on the Cecilie to attend rehearsals, which will begin immediately upon his arrival in Berlin.

Plans for the Coming

(Special Correspondence,)

the 30th inst., with Charles Frohman's

production of "Arsene Lupin" at the

Duke of York's, Gerald du Maurier appearing at Maurice Leblanc's famous gentleman-burglar. As regards that place it looks as if New York play-

ONDON, Aug. 14.-Within three

weeks from today we shall be in the thick of the autumn the-

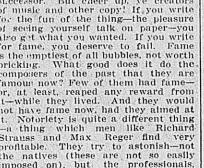
atrical campaign. This, as at present arranged, starts on Monday

versation with two Boers who were much impressed by the size of the grand piano he was taking with him on his tour, says M. A. P. When they were told that it weighed 1,850 pounds they were astounded. "Eighteen hundred and fifty pounds!" they echoed. "How many people does it take to play it?"

"It has always been a mystery to me why some American critics abuse me for singing 'The Rosary,' ' writes Mme. Schumann-Heink in the September number of the Bohemian. "I could understand the roasting the German writers gave me for singing it. They didn't like it because it was an American But why should an American song. critic feel that way about it? The fact that it has achieved popularity is no reason for condemning it. A great song should enjoy perennial popularity And I am willing to go on record that 'The Rosary' will be a popular song long after its detractors are dead and

Mr. Hammerstein proposes, in his effectively imperial way, to discipline the expensive singers of foreign lands as they have never been disciplined be-From Catalani to Calve from Mario to Caruso, they have generally had their own way with the managers of opera, quickly reducing them into submission if they dared to exert their authority. Mr. Hammerstein is willing to pay large wages to good singers, but he demands of them in return the best they can give. They cannot sing, in the months they are away from New York, in Buenes Ayres, Madrid, Naples and Berlin, and return in autumn with tired and worn voices to fill their Amer-ican engagements. This is the new Hammerstein rule, and a good one If he succeeds in establishing it he will deserve the gratitude of our operagoers. But in fiving a limit to the earning capacity of a fine voice, he is raising an important economic question, and are international one Berlin, Buenos Ayre Madrid and Naples will be interested and annoyed. They, too, want the Preat singers, and if Mr. Hammerstein goes on from year to year engaging all the singers the Metropolitan Opera House does not actually need, and some that it does need, and enforces his rule that out of New York they may sing only a few times in Paris and London, what will the rest of the world do?

After all, composers are no worse off After all, composers are no worse on than other producers—authors, for instance, says a critic. Thousands of them write articles which are as good as the average musical composition—Much better, in fact. These articles appear in newspapers or magazines, are read once, and that ends their carreer. Nor does and that ends their career. Nor does the book form, as a rule, ensure a much longer life. Most books live at best as long as a magazine, which is crow-led monthly into oblivion by its successor. But cheer up, ye creators of music and other copy! If, you write for the fun of the thing—the pleasure of seeing yourself talk on paper—you also get what you wanted. If you write for fame, you deserve to fail. Fame is the emptiest of all bubbles, not worth or, at least, reaped any reward from it—while they lived. And they would not have fame now, had they almed at it. Notoriety is quite a different thing



pricking. What good does it do the composers of the past that they are famous now? Few of them had fame n. Notoriety is quite a different filling—a thing which men like Richard. Strauss and Max Reger find very profitable. They try to astonish—not the natives (these are not so easily imposed on), but the professionals, who are always an easy mark, because few of them know the difference between genius and technical ingenuity. When Mark Hambourg made his last tween genius and technical ingenuity



MISS BERTHA CREIGHTON.

The Leading Lady of the Arington Players, at the Colonial Theater, Opening Monday, Sept. 6. 

Princess." The worry occasioned by the constant alterations in his part and the continuous renearsals after produc-tion doubtless told upon him. His en-gagement was brought to a sudden conclusion, and, although he did a little work at the Palace subsequently, he never succeeded in recovering his old position.

By way of postscript I may add that Mrs. Patrick Campbell has just been engaged by Tree for the production at His Majesty's. She is to play the part of Mieris, a blind woman, for which Miss Mona Limerick was at one time chosen. When first approached Mrs. Campbell demanded such conditions in the matter of starring her name and the matter of starring her name and so forth that all hope of securing her had to be abandoned. Happily she has, to some extent at any rate, now seen the error of her ways and so qualified herself to become a member of Tree's company.

#### TABERNACLE ORGAN RECITALS

For the week ending Sept. 4, 1909:

Monday, Aug. 30, Tracy Y. Cannon, organist:
Offertoire in A minor......Guilmant Tuesday, Aug. 31, Tracy Y. Cannon, organist: Priere—Offertoire..... .. .......Devred Communion Truette
Meditation Lacas
Spring soug Mendelssoner
Old melody. Arr. by performer
Marche in D. Guilmant Wedne day, Sept. 1, Edward P. Kimball, organist: Offertoire in E......Bati Intermezzo (Cavaliera Rusticana).. ... Batisto

| March in G...... Smart Friday, Sept. 3, J. J. McClellan, or-Prelude to "Parsifal"......Wagner

Selected ..... Grequested)....Batisto Old melody......Arr. by performer Chromatic Fantasie ........Thiele Saturday, Sept. 4, J. J. McClellan, organist: Special request program— Requests must be mailed to organist at the Templeton building before Thurs.

day evening. Doors epen at 12 noon.

#### ORCHESTRA VS BAND.

New York daily papers are printing the opinions of various readers on the comparative merits of orchestra and band music for open-air concerts. This is what one correspondent writes to the

'It is evident to any one who is a fre-It is evident to any one who is a frequenter of the concerts in Central Park that the brass music played there at present does not satisfy the public so much as the orchestral music made popular by Mr. Franko, I hope, for one, that this will be the last year that band music will be given at the Mall. The reed instruments are no substitute for the strings of the orchestra, and the finer passages are lost, to say the least, when played by even such a good band as the one that succeeded the orchestra. The public that pays for this music is entitled to the best, and the popular taste is educated to that point popular taste is educated to that point now where it can discriminate between music rendered by an orchestra under the leadership of a finished conductor and the kind which is produced by a body that lacks the instruments neces-La Cinquintaine (ancient dance)... Gabriel
La Vilanelle... Hämmeril!
Old melody... Arr. by performer

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instances, but the fact of his playing opposite Miss Fisher, with her lifelike sincerity, reveals rather more of effort to act on his part than would otherwise appear."

Mr. Josephs writes good music. The Ohio Male Chorus which is to

tympanis and drums. There is plenty talent in Salt Lake for such a

other direction,

rather revolutionary. He considers the theater quite as good a platform as, even if not better than, the pulpit for the enunciation of controversial ideas. ribly advanced. In discussing the censorship, which at the present moment is the principal subject of debate in London theatrical circles, the name of Bernard Shaw grouped. "When Shaw stands on his head."
declared Tree, "to win the applause of
the English public I can just tolerate
him for five minutes. After that his
performance begins to weary me." I

London Theatrical Season

London Dramatic Letter

goers were to be ahead of us as I no-tice that the 26th inst., has been chosen for its first performance at the Ly-Just 24 hours after "Arsene Lupin" cames "La Femme X," at the Globe, with Lena Ashwell in the title role. Then, in rapid succession, we have Pinero's new piece, "Mid-Chanel" at the St. James' Alfred Sutro's "Making a Gentleman," which Arthur Bourchier presents at the Garrick, and at the Lyceum Justin Huntly M'Carthy's "The Proved Prince" in which E. H. "The Proud Prince" in which E. H.

Sothern starred on your side some Sothern starred on your side some years ago.

This, however, by no means exhausts the list. To it have to be added W. Somerset Maugham's new comedy "Smith" to be presented by Charles Frohman and Arthur Churleigh at the Comedy theater, F. Anstey's "The Brass Bottle" at the Vaudeville, "The Great Divide" at the Adelphi and, last but no least, Cecil Raleigh and Henry Hamilton's big spectacular drama at Drury Lane. Then, again, we are awaiting with no little curiosity Herbert Trench's first experiment in management at the experiment in management at experiment in management at the Haymarket where he promises a revival of "King Lear" and with even greater interest the production of Eugene Brieux's Egyptian drama "La Foi," named in the English version, "False Gods," at His Majesty's.

The necessity of resuming rehearsals of this last brought Tree back from Marienbad quite a fortnight before, under ordinary conditions, he would have thought of returning. Like King Edward and other notable personages Tree pays a visit to that health resort every year with the view of undergo-ing the orthodox cure. The result of his having to interrupt that midway is that he returned with a serious attack of gout in the foot, "Poor man's gout" he said to me two days ago, smiling through his pain. Poor or rich man's, it is pretty much the same so far as the consequences are concerned, a fact of which Tree seemed crievonly conscious as he law trying to grievously conscious as he lay trying to direct proceedings from his place on the couch on the stage. Happily things have improved since and there is every hope that the enemy will be routed within a very brief time.

Besides him was seated Brieux himself who had been persuaded to cross the channel from Paris for a couple of days in order to assist at rehearsals. The celebrated French dramatist is a most interesting personality. Although 51, he looks quite 10 years younger. His eyes are of a light blue, his hair crisp and thick, his expression of the pleasantest and cheerlest description. In short, he is the last man, to judge from appearances, whom one would suspect of writing serious plays or, as he himself describes them, stage ser-

am bound to say there are many who share Tree's views in this relation. By the bye, I notice there has been a vast amount of paragraphing in Am-

a vast amount of paragraphing in American papers to the effect that Tree has settled to visit the United States early next year under the direction of W. A. Brady. It may be remembered that in a previous letter I gave the real facts of Brady's negotiations for Cyril Maude's theater. The Playhouse, which it was asserted he had secured for the appearance of his wife, Grace George, in the autumn of 1910. There is just about as much foundation for the statement that he has secured Tree for America. Certainly the matter was broached in conversation between the two, but it never got beyond the stage of a casual chat, and Tree himself asof a casual chat, and Tree himself assures me it is in the highest degree im-probable he will cross the Atlantic for a long time to come.

Tonight the incomparable Gence says "goodbye," or rather "au revoir," to her innumerable admirers in this country. Her brief stay at the Empire has resulted in crowded houses, al-though the phenomenally hot weather though the phenomenally hot weather during the past week has served, just a little perhaps, to cool their enthusiasm. Still, the big house is sure to be thronged to overflowing this evening and there will be all sorts of vocal and floral manifestations of the esteem in which our premiere danseuse is held. Walter Dickson, managing director of the Empire, has arranged to give her a send-off dinner at the Cafe Royal on the 23rd inst., and you may be sure the company invited to meet be sure the company invited to meet her will be of a most distinguished and representative kind.

From George Edwardes I have just re-ceived an advance copy of the Gaity theater balance sheet for the past 12month. The year has been quite ex-ceptionally prosperous and the share-holders have the best possible reasons for congratulating themselves upon the results obtained. A twenty per cent dividend is declared, \$25,000 set aside as a reserve fund, while the balance car ried forward amounts to just \$35,00 Another satisfactory feature is th the present attraction. "Our Miss Gibbs," remains as popular as ever, and I should not be in the least surprised if it retained its place in the bill not merely until the end of this, but well into the middle of next year.

I have read with deep regret the ca-bled announcement of the unexpected death of Richard Golden. Nothing had prepared me for the news as, when last I met him, only a few months ago, he appeared to be in excellent health. I am afraid disappointment was to some extent responsible for his prema-ture death. He came over here with the highest expectations of achieving a pronounced success. He had, he told me, waited nearly a quarter of a cen-After four hours' work we all adjourned for lunch to the big room beneath the vaulted dome where Tree is wont to entertain his friends. There the conversation ranged over many points. Brieux only speaks half a dozen words of English, but in his own language he is particularly fluent and emphatic. In his early days he was something of an anarchist and his opinions, social and political, are still