# DESERET EVENING NEWS: SATURDAY, OCTOBER 8, 1904,

# amatic

again and he died before help could be TALORENCE, ROBERTS' notable secured. Before the senson is very far along Jeffries will find a big hole in his pocket book. The day of the prize fight visit here, and 'her successful week's engagement come to an end at the theater tonight. "Tess drama is fast waning.

of the D'Urhervilles" will be the bill and it is one that our conference visnors should by all means see. Neither they nor city patrons of the theater. have many opportunities during the course of a season to witness such performances as Miss Roberts', presents, Not only is she an actress of artistic and legitimate methods and of very high gifts as well, but she never fails to place her audiences under an obligation by bringing an all around excellent company of supporting artists, and by mounting her plays with lavish generosity both as to seenery and costumes.

20

Miss Roberts' organization is purely a western one, but it can be truthfully said that many a traveling company that bears the New York stamp could sit at her fect and obtain instruction hat only along the lines of acting, but in general stage production as well,

At the Grand tonight the fair and conference week will end with a final production of the big success "Ari-zona." Monday night "Finalgan's Ball," one of the most hilarious of last season's successes, opens an engagement which will run the full week with the customary: Wednesday and Sat-urday matinees. The soubrette of the company is Fannie Trumbull, sister o the well known comedian, Ollie Mack, while the two male stars are Gallagher and Barratt. . . .

General Interest' is attached to the approaching visit of Fredrick Warde and Kathryn Kidder, who produce the new play of "8a jumbo," at the theater a week from next Monday. The play is laid in ancient Carthage and Mr. Warde enacts the role of Matho, a barbarian chief, while Miss Kidder's part is that of Salammbo, a privatess of one or the Dama formation is privatess of one of the Pagan temples.

The Theater will next be open on Tuesday evening, when Haverly's min-strels pay us another visit with the "Assassin of Sorrow," Billy Van, at its' head. In addition to this star, the com-Meat. In addition to this star, the conte-pany boasts the well-known entertainer, Mr. Jimmy Wall, while Clayton, Jen-kins, and Jasper present the comle novelty, "the Darky town circus." The minatrels will give the customary street parade, and of course may be looked on to do heavy husiness.

Everyone posted in theatricals has

"The Lightning Conductor," that The Lighthing Conductor. that bright and fascinating record of an au-tomobile tour through the chateau country of France and along the Riv-iera into Italy, is to be dramatized. Ed-win Milton Royle is reported to have undertaken the task of fitting the book to the stage, but where he can find any effective dramatic material in the deeffective dramatic material in the de-lightfully chatty but purely descriptive

etters it will be interesting to learn.

The story of the play in which John Drew has made a hit is light, but the dialogue is unusually witry. The young Duke of Killiecrankie has fallen in love with Lady Henrietta Addison and de-cides to abduct her when she refuses to marry him. This he does with the as-sistance of Mr. Pittwellby, M. P., and by the modern methods of a bogus telegram and tipping a guard to put her in the wrong curriage. A chaperon is pro-vided in the person of Mrs. Mulholland, a lady with whom Mr. Pittwellby is in

Ada Rehan will have the benefit of a remarkable supporting company when she begins her tour under the direction of Sam S. Shubert. Charles Richman, the star of "Captain Barrington," and for many years leading man at the for many years canning man at the Empire theater, will play opposite her in "The Taming of the Shraw," "The School for Scandal" and "The Country Girl." Offver Doud Byron, Joseph Wenver, Blanche Weaver and William Redmond will be other members of Miss Rehen's of Sciencific Miss Rehan's organization

Says Minnie Maddern Fiske: "Ibsen is. pleasing foll to the average modern play, which has nothing to appeal to intelligence or thought. It is unfortu-nate, though, that his disciples among the makers of plays seem to think that it is their duty to cut-losen losen in the depressing subjects they treat with more or less superficiality, but he may for the future inspire masters of drama who will write as significantly of the beauties and nobilities of life as he writes now of its aberrant and misorable features."

Beerbohm Tree's rather high opinion of himself as an actor is a perpetual source of smoking room yarns. The pewest tells how he and other actors had been guests of a London supper ciub. Among them was Sir Henry Irv-ing, who left early. Tree lingered far into the night, and went home in the same cub that had carried Sir Henry. He paid the cubby two shillings, only sixpence more than the legal fare. 110 that all?" came a growl from the box. "I thought y'ud made it four. I 'eard CHARITY.

Miss Lola La Follette, the daughter of the governor of Wisconsin, goes on the stage this fall. A Madison woman Bald of her the other day:

"Miss La Follette should succeed ou the stage. Her personal appearance is charming, and she has the artistic temperament. She has also a ready and rather canstle wit.

"At a meeting that we held here for a charitable purpose. Miss La Follette was one of those who passed through the audience with plates for contributions,

"A rich miser sat in a rear seat alone, and when Miss La Follette extended

her plate to him, he said grimly: "I have onthing-nothing." "The young glif knew the man was wealthy, and with a little shills she cald.

"Take something, then. This col-lection, you know, is for the poor." 

# FOREVER BARRED FROM THE STAGE.

ed here in the coming engagement of E. H. Sothern and Julia Marlowe, who pon their metropolitan engagement at he Knickerbocker theater on Oct. 17 n Charles Frohman's big production of Romeo and Jullet." It will be the first joint appearance of these stars in this city, and it will also be Mr. Soth-ern's first appearance here in the role of Romeo. Miss Marlowe's sweet and necessful impersonation of Juliet has dready obtained full recognition and Mr. Sothern's prestige as a stage lover will make his appearance as the ordern's young Montague a matter of unusual intervat. "Romeo and Julict" will open a brief season of Shakespearean pro-ductions in which Mr. Frohman will orcsent these stars reacht these stars.

The extraordinary success of George Ade's comedy, "The College Widow," at the Garden Theater has forced Manager Henry W. Savage to change his plans considerably, It was his first pression to follow the successful first intention to follow the engagement of "The College Widow" at the Garden with his hig production of "Parsifal in English. The hold the Ade company has secured on the theater going public, however, has shown him the wisdom of leaving that piece where is is and he will present his English ver-sion of "Parsifal" at the New York Theater instead. Arrangements to this offect were completed within the past few days and now all the big electrical effects with which the Garden was al-ready (untilabed in suited office of the ready furnished in anticipation of the sugagement there of the Wagner music drama are New Yorkt are being transferred to the . . .

There is a possibility that Blanche Bates, whose engagement at St. Louis in "The Darling of the Gods," was one of the sensations of the theatrical busi-ness in that city, may go to London before the end of the present season to be seen there in a new piece which Mr. Belasco has already written for her. It was his intention originally to make this piece for next season and present Miss Bates in it at the Belasco Theater, but offers of a very tempting nature have been made and even Mr. Belasco can sometimes be induced to change his mind, when conditions suit

## . . . There are more shows up in New England now, it is said, than there are

# THEATRICAL MATTERS ABROAD.

Special Correspondence.

ONDON, Sept. 24,-London doesn't like it when new plays by English

dramatists are produced first in the United States. Consequently

there has been some disappointment over Forbes Robertson's announcement that the new piece by H. V. Esmond which he has secured, will be given for the first time in New York next January, at the beginning of his second American tour, Esmond, who is, of course, the author of "When We Were Twenty-One," has not been heard from before for nearly two years. His new play is not named yet, but it is a serious piece in five acts in which Forbes Robertson has what he considers an especially powerful part and in which Gertrude Elliott is also well provided for. Both author and actor may be wished better luck with the production of this piece, for Esmond's last work, called "imprudence" on one side of the

upon it had he searched the profession with a microscope. Much interest is already being evind-Kendall sized up the house through the prep-hole in the curtain and concluded that he couldn't afford to com-promise his reputation by play-ing to such a small audience. He directed his manager to could up the house, dismiss the audience and call on him for a check for the amount. The check was \$584, much to his surprise, but he paid it and never whim-pered. The fact that he flas not given pered. The fact that he flas not given any checks for dismissed audiences this season is taken as a pretty good sign at the Li-bler & Co offices,

while rolling and tossing madiy in fitting glearns of lightening, tilled the whole front of the stage, instead of being represented at a distance that would permit details to be slighted. They was such a tervific roar of storm that all the dialogue was lost, but doubtess shakespeare, himself a keen manage, would have forgiven this loss for the stake of gain in scenic effect. Mr. Tres chose for himself the part of store of store that a distance of a certainty out-most store. His horrid, hairy almthese sais for the heat of for the heat of a certainty out-most tered all other Galibans of stage history. His horrid, hairy almthese sais for the simulated by a man and a brother, is, ing and personal during, made such sacrifice for realism. When Timel, the jester, complained of the stends the moneter, complained of the stends the moneter, complaint was apparent to the audience, too. William II. Crane begins his third week at the Criterion theater tomorrow light in "Business is Business," Mr. rane a success in his part in this piece, uticity different from anything ne so liticity different from anything ne has beretofore been seen in, is one of the surprises of the season. The piece is a fine example of the style of drama that is successful at the Comedie Fran-calso, Paris, and it presents a theme that appeals to all classes of theater-goers. There is much talk at present of Mr. Present of the flows to one that the cause of complaint was appar-ent to the audience, too. The other notable feature of the per-formance was the appearance of Mr. 1 Tree's attractive youns daughter visit-as "Ariel." Nothing was left undone for her in the way of providing her with the center of the stars, with linelight, and with elaborate settings, and the general verdict seems to be that she goers. There is much talk at present or Mr. Freeman sending the place to one of his London theaters in the early summer. 10 . 2 . 4

Clara Bloodgood takes to the road this week with every indication of a suc-cessful season in "The Coronet of the Duchess," in which she has won much praise during her stoy at the Garrick heater. The piece hears the stamp of metropolitan approval and should ap-cai to the better class of theater-goera in other cilles. Miss Bloodgood imper-sonates the breezy New York girl whom Mr. Fitch has made the central char-acter of his comedy in a manner that has proven a surprise even to the has proven a surprise even to the friends who were most certain of her talent as an actress. Henry Miller fol-lows Miss Bloodgood at the Garrick, opening there on Tuesdav evening in Henry Arthur Jones' successful come-dy, "Joseph Entangled."

. . . Kyrie Bellew is to have a chance at the romantic drama again next year, it having practically been decided by his managers to present him in the character of a noted courtier of Louis XIV's time. He will not be the swash-bucking swordsman one expects in a drama of the kind, but a surve courtler whose wit wins him through. LEANDER RICHARDSON.

tors are provided with a dressing room

in the forest, screened by the follage from the spectators. Its founder and manager, Dr. Ernst Wachler, a noted dramatist and author of Weimer, aims

aronatist and author of weiner, aims at the establishment of a national the-ater on Greek models. Meanwhile, as he promises to make a feature of the production of plays by promising young authors whose works have been reject-ed by the pur-blind managers of the regular city theaters he is assured of

in abundant supply of dramatic mater-al. He has engaged a staff of good ac-

ors, charges very reasonable prices,

and for a time at least the novelty of his venture will probably enable him

Beerbohm Tree's revival of "The

Tempest" this week ought to have a page to itself in the permanent an-

nals of the stage of our time. The reason this Shakespeare fantasy has

been given so rarely in the present generation is doubtless that its human

and dramatic interest is so thin, and

to keep his theater running.

long ago as an opera. When the Eng-lies at their hands an immense store of material, as yet quite untouched, and as fine as that of any other nation." Mr. Bispham is sailing in a few days for a long concert tour throughout the United States and Canada, returning for the London season next May. . . .

H. G. Wells' play, which has been written for James Welch, is to be a stage version of the author's novel. "The Wheel of Chance," but the first act is to deal with events previous to the opening of the novel. Mr. Welch is to play the part of the old man.

was ever put on the stage before. The ship, rolling and tossing mady in fittal glearns of lightening, filled the whole

and wall verdict seens to be that she acquitted herself gracefully and well, although without much evidence of that

mysterious quality called "personal

about "The Vicar of Wakefield," which he is arranging to produce in the form of light dramatic opera, that the libretto is being arranged by "a very celebrated man"—whoever that may be. The mi-sic is being written by Lisa Lehman, who rose suddenly to international fame by her "Persian Garden" music—a height from which she intely tell to the depths of "Sergeant Brue," for which she wrote music rainfully un-worthy of her. "Goldsmith's book is replete with musical suggestions." wrotes Mr. Bispham, "and of these our librettist will make the fullest use. The wonder to me is that this lovely Eng-lish story has not been requisitoned long age as ar opper.

lish story has not been requisitioned long ago as an opera. When the Eng-

..... David Bispham writes, in response to my inquiries for further information about "The Vicur of Wakefield," which

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Frau Froitzbeim, a German opera singer, had her flat in Hamburg paint-ed a while ago. The man who was sent to do the job sang at his work one day when he supposed no one was around, and Frau Freitzheim, who was in the next room, concluded after she had in-tened for a few minutes that she had tened for a few annutes that she had made a great discovery. She called the man in and had him sing to the plane. His voke proved to be a tenor of rich quality, and extraordinary range. Hamburg folk were interested in the man and have subscribed money enough to send him to Berlin, whither he is now gone to study for the stagetaking his wife and a brood of children with him. CURTIS BROWN.

HARD DRIVING.

Senator Nelson, who amaged the Senate by saying "damn" the other



seard of the success of theorge Ade's ounty Chairman." . The first appearmue here of this company will be on hirsday evening next, when we are to have it with goveral of the New York originals in their parts, notably with Theodore Roberts in the part of the county chairman, and the old time minstrel, George Thatcher, in the role of Sassafras Livingston. These two actors at the head of the company out to guarantee a standard organization. The play is said to be a sidesplitting satire on political methods prevailing in country districts, and coming in the heat of the campaign, its visit is especially timely.

# THEATRE GOSSIP.

A note from Howard Kyle, dated Haverhill, Mass., says: "I am writing this on the desk where John G. Whittler wrote his first and last poems. This is the scene of Snow Hound."

Luiu Glaser, Charles B. Dillingham's "Madcap Princess," is a bit of a house-wife, it seems. Recently some friends. called upon her, unheralded, at her house in New York. They found the comic opera star in the kitchen behind n blg apron, "putting up" quinces.

Clara Bloodgood in the latest Fitch play, "The Coronet of a Duchess," has failed to satisfy in New York. The taking of the plees "on the road" is an-nounced, Annie Russell in her new play, "Brother Jack," will follow Mrs. oodgood at the Garrick theater.

Biornson Biornstlerne was so impressed with the Sicilian actor, Grasso, when he saw him in Rome, that he is now writing a play expressly for him, the subject being a conflict between two generations. An old man tries to impose his ideas on his son, who represents the new generation.

Sarah Bernhardt has entered into a contract to give eight representations Borlin theater in October. This will be her second appearance in ; German capital. Formerly, with all the fervor of a patriot of the Deroulede type, the remarkable Sarah used to declare that the price for her public appearance at Berlin would be Alsaceraine which she would thus restore to France.

San Francisco Dramatic Review; The James J. Jeffries show started out last Monday. Up to date the casualties amount to one dead man in Reno. He went to see the show with a jag on and bers the the horrors of it started the snakes friends. 

yere tellin' a gentleman that yere were twice as good a man as Irvin, an' e' gave me two bob an hour ago."

Maxine Elliott arrived on the Kalser Wilhelm, and within an hour after the steamer docked she was hard at work rehearsing "Her Own Way" in which she will open her season at the Harlem Opera House, Monday night. She was enjoying her visit abroad so thoroughly that she put off her return to the last minute. Her husband, N. C. Goodwin, a representative of her manager, C. B. Dillingham, and a party of friends, met ber at the dock. Miss Eillott said sho hadn't seen a theater since she left home, and had devoted the summer completely to rest. "And it has done completely to resi. "And it has done me a world of good. I never felt bet-ter in my life." Then with admirable precaution she tapped the nearest bit of wood-Mr. Goodwin's cane.

The new play of American life by William C. De Mille for Robert Edeson is to be called "Strongheart." This was decided upon in Boston at a conference between Mr. Edeson and his manager Mr. Edeson'said: "We had the title in mind for some time and hesitated be-tween it and 'Classmates' but as the Indian interest is stronger than the col-lege interest we decided to name it after that of its pricipal personage, a young Indian. This is the role I am to create. It is unlike anything I have ever done before. I think it will be the first time that an educated Indian has been util-ized as the hero of a play." Mr. De Mr. De Mille has ben at work on this piece for wo years. The hero is the son of an Indian chief who is being educated at Columbia at the expense of a tribe of

Indians. Fourteen years ago Dave Warfield was an usher in a San Francisco theater. In watching the performances he became convinced he could go on the stage with success, and timidly be applied to a manager for a small part in a current attraction. The manager  $\theta$ quick humor responded so gayly at the thought of the usher's ambition, that he spread the news through every the-atrical office in the city, and, becomin he object of merciless ridicule, Warthe object of inspiciess function, war-field field the city to preserve his peace of mind. The day of reckoning came, however, when Warfield returned in triumph in "The Auctioneer," and one of the proudest moments in his life was after the first performance of that engagement, when the repentant man-

went to him with his hand exager went to him with his hand ex-tended in sincere admiration. Since that meniorable night Warfield numhas been surrounded by a cast which bers that manager among his warmest the management picked with great

Miss Stella Campbell, who has accompanied her mother, Mrs. "Pat," to this country, is forever barred from the stage, if her gifted mother has hersay. Whether the young lady has any desire for the footlights cannot be learned, as she is hedged about with a great deal of privacy.

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# Leander Richardson's Letter

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Special Correspondence. TEW YORK, Oct. 3 .- Those overwise persons who predicted all

sorts of disaster for Fred C. Whitney when that manage? announced his intention of starring Mme. Schumann-Heinck in a comic opera, had, like the little boy who has been caught with his hand in the jam pot, nothing at all to say on Monday night, when "Love's Lottery" was presented at the Broadway. The idea of Mme. Schumann-Heiak in a comic star, appearing in comic opera appealed to these over-wise persons as something to be treated humorously. - But Mme. Schumann-Heink is an artiste in every sense of the word, and Mr. Whitney built no house on a foundation of sand when he took her under contract. "Love's Lottery" is a hit of the biggest magnitude. It is comic opera of the

purest variety-fun and music of the kind for which there is always a de-mand. Starislaus Stange has done good things in the libretto line before, but never anything so good as this And Julian Edwards has furnished a score replete with melodies that will linger in the memory long after the season of 'Love's Lottery" has been brought to a close. In brief, the story of the opera runs along with a jolly mixing up of love and lottery tickets in a quaint old Euglish setting, which is decidedly picturesque and gives a wide held for comedy. Although the star easily leads in the race for honors, she

judgment and which adds much to the enjoyment of the performance. Those who were especially picked out by the big first-night audience for commendation were W. H. Thompson, George Tallman, John Slavin, H. W. Tredenlek, Wallace Brownlow, Louise Gunning, Delight Barsch, Margaret Crawford, Heithe Gregory, Tekla Farm and Lu-cia Nois. The State St cla Nola. There are curtain calls ga-lore on the opening night at the Broadway, not only for the star, author and composer, but for the entire company, "Love's Lottery" may be set down as one of the biggest hits of the season.

Lew Dockstader and his burnt corl brigade swooped down on the Herald Square theater on Monday night with a 1904 crop of jokes, songs and winstrel comicalities that pleased the large audience that gathered to give him welcome. Dockstader himself was of course, the leading feature of the show, but his material was all new and several of his songs, particularly "Seeing New York on a Rubber-neck Hack," were hits of the kind that earned encore after encore. Minstrelsy has always been more or less of a gamble on Broadway, its lack of popularity be-ing attributed to the lack of feminine charms, but it is no gample on Dockstader's part any more. He has earn-ed a place for biniself in the affections of New Yorkers that is secure and cortain of profit. He sticks to the old time first part, with its introductory, "Be seated, gentlemen," 'and there is a lack of gilded trappings and oriental costumes that is pleasing. The man who wants to see a minstrel show wants to see a real one, and not an extravaganza in the matter of scenery and costumes, Dockstader has wisely stuck to the original minstrel idea, and is a result finds himself about the only minstrel welcome on Brodway. Two laughter were Dockstader's political talk. In which he demonstrated how both Rooseveit and Parker can be elect-ed, and the skit on rapid transit in New York. And anybody who can raise a laugh on such a serious subject as rapid transit in New York, deserves all the money. 1 N N N

character totally different from any In contracter totally only only only on the part of the second secon years at least, as there is no doubt but that "The Music Master" is good for that long, and perhaps longer, but it shows what interest Mr. Belasco takes in his stars and about how far ahead he figures for thom,

"Mrs. Wiggs of the Cabhage Patch' is still playing to the cannage ratch is still playing to the canacity of the Suvoy and with no sign of lessening interest on the part of the public. The cast of this play is still eliciting expressions of the warmest praise from the managers and professionals who wit-ness the performance and it is doubtful if Mr. Tyler could have improved I wings and the usual scenic effects. Ac-

Atlantic and "Bill's Little Love Affair on the other, was a real success on neither, while Robertson's only new production since his return from the United States—"The Edge of the Starm" was a complete failure. Rob-ertson and his wife Gertrude Ehlott are now touring the province with "Mice and Men," and "The Light That Falled," and will not be seen in Lon-don again after their American visit, so the metropolis will have to wait awhile to see if the new Esmond piece is as good as "One Summer's Day," and the play in which Nat Goodwin and Maxine Elliott found such good fortune.

... If Messrs. Williams and Walker come to London again, it is not likely that they will be "commanded" to play be-fore royally. Certainly not if King Edward's advisors see their production published in the Sketch this week of

a poster which the colored pair are us-ing at home. It presents an imaginary picture of the negro comedians "on their way to Buckingham Palace," they being enthroned in a sumptuous motor car and in the act of receiving a salute from the king and queen! The royalties are represented as passing in me of the royal carriages, while, he picture, one would suppose that the streets of London had been decorated in henor of this suspicious occasion. Of course the thing is too utterly ridiculous to be taken seriously by any-one, but its use is rightly described pere as a "gigantic piece of impertiience." . . . .

Marceline, the famous little clown t the London Hispodrome, commands the largest salary of any aman in his the largest salary of any man in his line, but he has another claim to dis-tinction of which he is still prouder. He once saved the life of a king—the young king of Spain. That youthful monarch was taken to witness the performance of a circus with which Marceline was traveling. While the clown was stand-ing at the wings, awaiting his cue, an elephant was seized with a sudden fit of fury and charged straight for the royal box. Had he reached it he for the royal box. Had he reached it he would have smashed it, and crushed the life-out of everybody in it. It wasn't the cue Marceline was waiting for, but it served just as well. Darting across the arena he succeeded in diverting the elephant's attention to himself. The enraged brute charged upon him, and then his acrobatic skill stood him is good stead. He gave one of the fines cold stead. He gave one of the messi-exhibitions of jumping ever witnessed and managed to clude the beast until assistance arrived, and it was got un-der control. King Alfonso personally thanked him, and as a more permanent performance big messarial him proof of his gratitude presented him with an oil portrait of himself in a gold frame. Marceline has given over 3,250 consecutive performances at the London Hippodrome, which it is claimed is n world's record, and has been engaged for another year. Although he provokes roars of laughter without utting a word he is really an accomplished linguist-speaking, in addition to his own native tongue, Spanish, English, German, Dutch and Portuguese. When he was eight years old his mother apprenticed him to a tailor, but he ran away to jol a circus, and began to learn tumbling she found him and took him back with But it was no use; he gave he the slip again on the first chance, and she wisely concluded that it would be a waste of time trying to make a tailor of him, and allowed him to follow his own bent. Today there is probably no

. . . Undoubtedly the oddest theater in the world is that at Thale, in Germany, where "A Midsummer Night's Dream" has just been produced. It is situated on the summit of a mountain and dis-penses with all the customary artificial ascompaniments of the modern stare The seats which will accommodate 1,000 persons, have been hewn out of the rocks, and the stage itself, 50 feet long by 54 feet wide, has been formed in similar fashion. It is encircled by a danse forest, which suplies the lack of

17. 1803.

tailor in the world who makes as much

money as he does.

that the expenditure required for chough scenic interest to supply the deficiency has been appalling. But whether or not one considers Tree a great all-round actor, no one can deny his zeal, taste and lavishness as a pro-ducer of plays. Thus it is that "The ducer of plays. Thus it is that "The Tempest" now fills the big stage of His Majesty's theater, with scenes the like of which have not been equalled except perhaps in the same actor-manager's production of "Ulysses," Gorgeous opal sunsets, groves of delicate flowers, impressive rocks for Caliban's cave, wonderful stretches of sand and sea, weird grottos, dainty waterfalls, glints of light shining on rugged peaks, troops of symphs, swains and monsters; rare care for details of costume, and above all a shipwreck beyond precedent for the opening scene-all were contributed with open hand by Mr. Tree to this

day, holds that the government should build good wagon roads for the Alaskans.

You ought to see some of our Alss. kan roads," he said to a reporter. is hardly possible to walk on them. The horse shooters of Kentucky would have come to grief if they had their reckless factics in my country

Kentucky horse shoolers? they were two planters who were dri ing with their guns one day toward a shooting place. Their horse was lazy, and they couldn't make it go, so one of them fired a charge of bird shot into It. poor nag! "It was the other man who owned the

nag, but he was not in the least ab-noved. All he said was: "Shoot him again, John; shoot him collaboration of his with Shaksepeare. ngain. He goes admirably now."

# ENDING OF JOSEPH JEFFERSON'S STAGE CAREER



From the dispatches printed in the "News" it seems certain that the veteran actor, Joseph Jefferson, will never be seen on the stage again. There are few actors on the American stage who have succeeded as Joseph Jefferson has in winning not only admiration, but, in a large degree, the affection of the public. The nature of the parts in which he has distinguished himself, notably that of Rip Van Winkle, may have had something to do with this, but there is much in the personal character of the man himself to win such regard. He was born in Philadelphia in 1829, and when but three years of age figured as the child in the drama of "Pizarro," then one of the most popular plays going. In 1843, after the death of his father, Joseph joined a company of strolling players who made their way to Toxas and followed the United States army into Mexico. On his return to the northern states the youth was engaged for minor parts in various theaters, and in 1849 married Miss Lockyer, an actress. He continued the asual life of the professional, drifting from place to place, and from 1850 to 1856 was employed as an actor and stage manager in Philadelphia, New York, Boston and Washington. After a trip to Europe, his health having been affected, he became stage manager again, and in 1857 identified himself with Laura Keene. In 1858 he made a pronounced success as Ass Trenchard in "Our American Cousin," In the early sixtles he salled for Australla, in which country his success continued, and in 1865, after his return to this country, he appeared, much against his own inclination, as Rip Van Winkle. Since that time his right to be counted one of the great American actors has not been disputed, and his reputation has been fully maintained in all the parts he has taken. He is wealthy, and, when in retirement, spends his time as painter, angler and student. He is a strong personal friend of ex-Presi-

Mr. Jefferson's last appearance in Salt Lake was in "The Rivals," Sept. 18dent Cleveland, and they are much together.



SCENE FROM GEORGE ADE'S GREAT PLAY, "THE COUNTY CHAIRMAN," SALT LAKE THEATRE, THREE NIGHTS COMMENCING THURSDAY, OCTOBER 13.

David Warfield's success in "The Mu-

