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- \$1600 Five Acres in City Plat.
- \$550 Lot 2x10, on 5th E., between 14th and 15th South St. Shade trees, etc. Very cheap.
- \$2000 Lot 7x10, with house and store, opposite Utah Southern depot.
- \$2250 Lot 4x12, Second West.
- \$1250 Lot 5x10 rods, south front, on 6th South St., between West and First West Sts.
- \$550 A Building Lot in 17th Ward, 3 rods front by 9 rods deep, only 1 1/2 blocks from Temple Block.
- \$5000 Corner lot, 10x7, close by D. & R. G. Depot, suitable for Hotel or Warehouse.

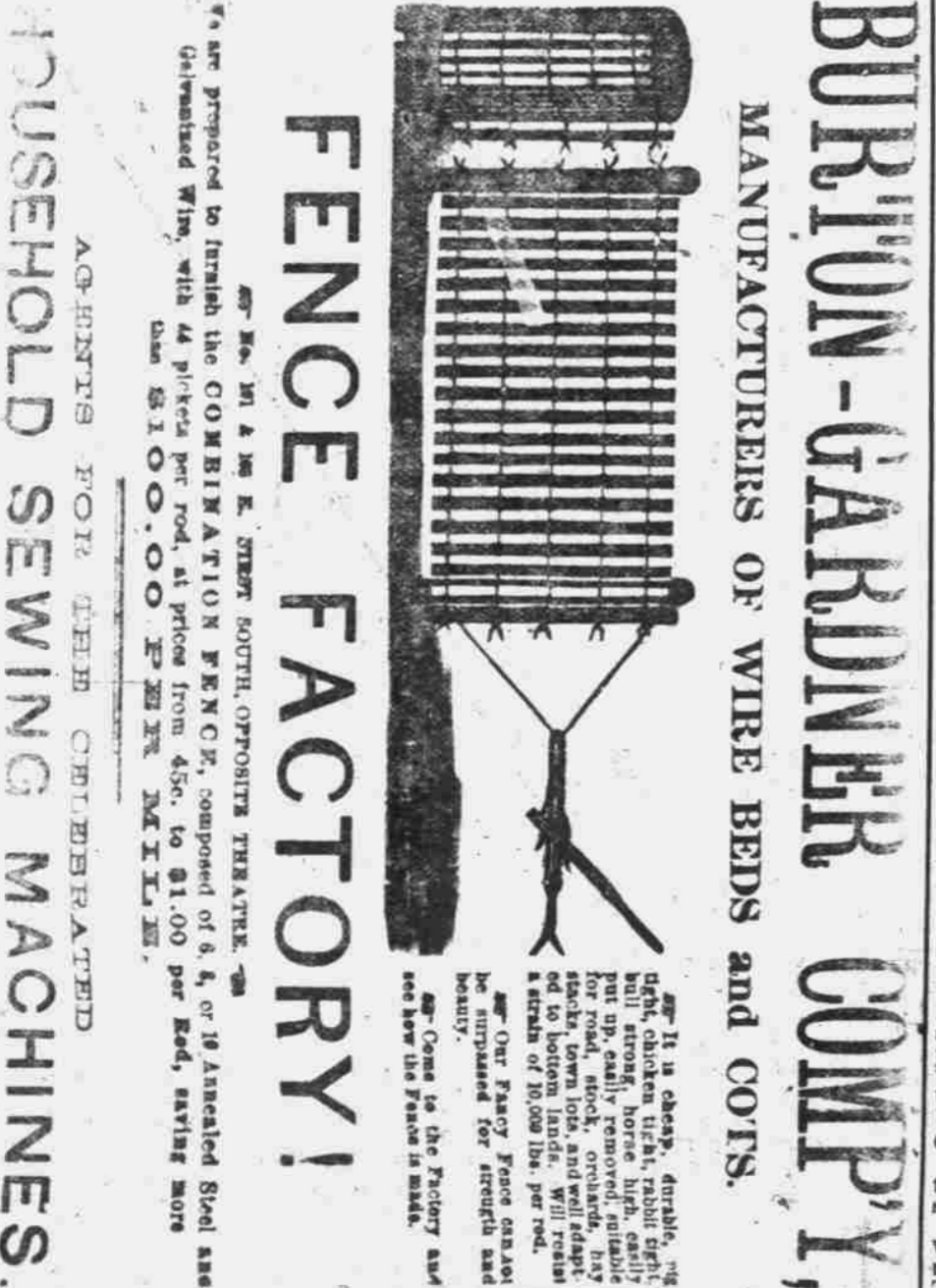
HOUSES AND LOTS.

- \$3800 Nice view of city and country—good house of 4 rooms, bath room, etc., shade and fruit trees, lot 5x10, corner of A and Third North, 15th Ward. Beautiful residence.
- \$1250 New brick house, 3 rooms and hall, good summer kitchen, well finished. Very cheap. Close to depot.
- \$1300 Lot 10x11, new modern brick, 3 rooms, stable, cellar, good water, in Conville.
- \$2400 A good house of 6 rooms, good cellar and summer kitchen, 20th and 21st, near City limits.
- \$2600 House of 5 rooms, lot 4x1/2, 20th and 21st, West Temple. A bargain sure.
- \$1000 House of three rooms, good summer kitchen and stable, etc., lot 2 1/2 x 20, 18th Ward.
- \$1500 Good rock house of three large rooms, porch, good stable, in a splendid location in 20th Ward. Call soon.
- \$3500 A No. 1 Residence on Sixth East St., a nice home of 5 rooms, bath room, well finished, good lawn, stable, splendid trees, etc., lot 4x20. Very cheap property.
- \$1600 Adobe house, 3 large rooms, cellar, bedroom, above stable for 4 horses, good well of water, lot 5x10, Fifth, South St.
- \$1500 A new brick house of 5 rooms and bath, on the corner of Fifth South and Third West Streets, one block from car line.
- \$1500 House of 3 rooms and store on Sixth East St.
- \$850 A new adobe house of 3 rooms and summer kitchen, lot 3 1/2 x 10 rods.

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EVENING NEWS.

Saturday, October 8, 1887.

STRUGGLES OF AN ACTRESS.

PATIENCE AND PERSEVERANCE NECESSARY TO SUCCESS.

I have frequently read elaborately written accounts of the amply furnished apartments of star actresses, their magnificent wardrobes, their whimsicalities and peculiarities, their eccentrically appointed dressing-rooms, their studies, their plans, their opinions, and dozens of other things pertaining to them. It seemed to me that it might be interesting in a way, and a refreshing change as well, to meet one of the genuine toilers in the dramatic profession, one of the strugglers who had not yet made a decided mark, one of those who had been in the habit of playing second or third parts, and who, as nearly always happens, when an actress of this sort appears in the support of some bright stellar luminary, had been cast in the shade by the strength of the star's role and reputation. So much so, indeed, as to be invariably overlooked by the critics. Perhaps the views of such a one might be somewhat readable. I decided to find one in any case and learn what she might have to say. Accordingly, I became the object of search in the lobby of the Madison Square Theatre. Let me be accurate and direct, and let me say she was doing when I first saw her. She was nibbling a piece of carrot, furiously, it is true, but she was eating it all the same, and her white teeth cut through it as if the vegetable were thoroughly delicious. She told me afterwards that she was passionately fond of carrots in their natural state, and that she frequently dropped into the grocery market and bought a couple of small ones to be eaten at leisure.

A girl of eccentric tastes, eh?

"Yes," she said, "I was introduced to her and explained my errand. She laughed doubtfully. Yes, she was a struggler, but a struggling one, she said. I requested to be the judge on the latter point.

"All right," she said, still cutting her white teeth through the carrot; "come up and see me, here is my card."

"I'll call in the morning," I suggested.

"Oh, no," she said, bluntly, "come in the evening. I study in the morning."

I had trapped my prey. This was a struggler sure, and, judging by the carrot and the malicious white teeth, an interesting one.

I went to see her. She met me at the door; the door of an apartment house in the neighborhood of Central Park.

"Well, I am on hand," I remarked.

"So I see," she replied; "I had quite forgotten all about you. She was candid, anyhow.

"Don't expect a scene from the Arabian Nights," she said, and ushered me into a tiny room, half library, half salon, with evidence of Bohemianism everywhere. "I am not at all sure, you know, that you will find me more interesting when I have reached the stellar region."

"You expect to get there some day?"

"Sure. That is, if death does not make shipwreck of me before I reach the port."

I made myself comfortable in an easy chair, and while framing my first question about the apartment, the decorations were decidedly unique, the walls being well and completely adorned by fans of a most extraordinary shape, some of them very valuable. This gave me a chance to say:

"Yes, they are evidently fans of fans."

"Yes," was the reply. "I have a mania for collecting them, and have some of the most valuable of the globe. Some of the finest that you see came from the West Indies."

"Yes, you ever tried to make a question of costumes is a most serious one to an actress, more especially when the latter has not obtained prominence. You don't know what it is, I suppose, to sit and puzzle your brain for two or three hours in a vain effort to solve the mystery of how only a dress worth \$100 for half that amount of money?"

No, I had never had that experience.

"Well," said the actress with a sigh, "it is an experience which I have had frequently, and believe me, it is a most depressing one."

"Then managers do not supply you with costumes?"

"As a rule, no. Managers of city stock companies help to make artists somewhat in the way of dresses, but it is never done in traveling companies. I was recently offered a month's engagement in a new play, at a salary of \$30 per week. The dresses for the part would have cost me \$200, and I would have been obliged to spend two weeks' rehearsals without remuneration of any sort. I thought whether I declined the magnificent offer? The part was afterwards played by an actress whose dresses cost her \$500."

"How did she manage it?" I asked.

"Oh," was the reply, "she has worn the same dress for the entire engagement which she gave of the role just mentioned was as bad as it could well be, and the critic characterized it as a dreadful fiasco. She will not want for engagements, though. She has lots of them, and her vanity, meretricious women are kept out of engagements."

"Is it difficult to get good engagements?"

"I should say so. Take my own case. I am a young woman, not decidedly homely, have been on the boards for ten years, and have held good positions with two of the best stock companies in the city. I have also played excellent parts with well-known stars. I have met only three newspaper critics in my life, and my notices are always most complimentary. In addition I am considered a fine dresser. Miss Hightalker, the distinguished tragedienne, engaged me for a season. She played only one piece. Consequently for thirty-five or forty weeks I played only one part. Naturally, if I wish to advance in my art, I do not care for another season with Miss Hightalker. Then comes the work and degradation of looking up a new engagement."

"Degradation?" I asked.

"Yes, degradation. Is it not degrading to one's self-respect to visit a manager day after day, a manager who has made several positive appointments with one, and sit in his ante-chamber for a couple of hours each time I call, only to be informed at the end of that period that he has gone out, after having left word that he will see me the day following? To say following it may be the same story over again. But I am obliged to submit to it, for there is a chance of my impressing the manager when I finally do see him. Then I must call regularly every day at the dramatic agencies, which are manipulated much on the same principle as an employment bureau. I may call at one of them in the morning and be informed that a certain manager has expressed a desire to meet me at 3 in the afternoon. Until 3 I kill the time as best I can. Prompt on the moment I put in an appearance. I wait two hours, and the manager materializes. He has probably gone to the races or elsewhere, without ever a thought of his appointment. Day follows day, and in wind and rain sun the treadmill goes on. In the end, ten to one I am forced to accept some worthless part, which I play for an entire season, and so lose another year. Meanwhile I am growing older every day."

"And do all actors and actresses go through the ordeal which you have described?" I asked.

"Most of them. There are many who have influential friends among the managers. For such the path is easy. The great majority, however, suffer as I suffer."

"How do you account for this state of things?"

"It has been brought about by the combination system, and by the theatrical market being flooded with more actors (I call them such by courtesy) than the demand calls for. How many of these actors travel with an adequate support? How many are there who will pay such salaries as will enable them to surround themselves with clever companions? Stars will tell you for a fact, that the public is perpetually in them, not their companies. Hence they have no need for good actors."

"And, notwithstanding all that you have told me, you don't grow discouraged?"

"I should be more than human if I

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