

Lovers of Dickens-who are numbered by the thousands in Salt Lake. and lovers of musical comedy-who are even more numerous, ought to find in Pickwick, set to music, something rich and rare. Interpreted as it will be this afternoon and evening, by a big New York company, headed by De Wolf Hopper, Digby Bell, Marguerite Clark and other notables, the performance is sure to be a highly enjoyable one, and the only regret is that its stay could not have been longer.

Hopper himself, has a high place in our recollections, from his "Wang," his "El Capitan," and his inimitable recitation of "Casey at the Bat," which he did one night when he was called be fore the curtain for a speech.

During the five years that he was under the McCauli Opera company's banner, Hopper appeared in all sorts of parts, the principal operas being "The Black Hussar," "The Beggar Student." "Die Fledermaus," "The Lady or the Tiger," "Don Caesar," "Loraine," "Bellman," "Josephine Sold by Her Sister," "Falka," "Folback," "Bocca-clo," "The Crowing Hen," "Clover," "Fatinitza," "The Begum," and "Captain Fracasse." His two most successful characters and the only two worthy of especial commendation in the whole list, were General Ollendorf in "The Beggar Student," with its famous song, "In a Moment of Rapture," and Pausanias in "The Lady or the Tiger."

Mr. Hopper began his starring career in 1890, and the first opera brought out was "Castles in the Air." The following season "Wang" was produced, and this was a great success. Hopper presented this for two seasons, and then came "The Pajandrum," which did very well for a single season. "Dr. Syntax," which was simply Robertson's "School" set to music, was produced in October, 1895, and did well enough until a successor was found in "El Capitan," which was brought out in Boston, on April 13, 1896.

As Mr. Pickwick, Mr. Hopper is at his best, according to the eastern critics. His supporting company tonight includes Digby Bell as Sam Weller, Frank Belcher as Weller Sr., Louis Payne as Alfred Jingle, J. K. Aadms as Mr. Wardle, George Chapman as Mr. Winkle, Augustus Colleti as Mr. Snodgrass, F. R. Willing as Mr. Tupman, Guy Bartlett as the Fat Boy, George Rolland as Colonel Bulder, G. B. Williams as Dr. Slammer, Marion Field as Arabella, Marguerite Clark as Polly, Laura Joyce Bell as Mrs. Bardell, and other parts are played by Vivia Ogden, Florine Murray, Nellie Victoria and Felice Robinson.

"There ain't no king but Dodo"and there has been none to equal him since Raymond Hitchcock sang and danced his way into our good esteem last year. Hitchcock is no longer with the "Dodo" company, but the managethe "Dodo" company, but the management have put a monarch into the role whom they think just as good, in Richard Golden, of "Jed Prouty" fame. The new company comes back Monday night, for three performances and a Wednesday matinee, and the advance notices say that the supporting company will be just as bright as it was before. It is sent out by Henry W. Savage, who also gave us "The Prince of Pilsen," so that our theater goers take but little risk in turning out to see of Pilsen, so that our theater goes take but little risk in turning out to see "Dodo." Others in the cast are Claude Albright, Maud Williams, Margaret Barnes, and Daisy Hamilin, while Chas. W. Meyers takes the part of "Prof.

Next week at the Grand will be de voted to realism, the first half of the week, in the play of "The Minister's Son," and to sensation the last half, in the melo drama of "In Convict's Stripes." The first named play belongs to the rustic class, and the advance agent says that in addition to the usual rural scenic features the play possesses a moral, a plot and a sermon. The advance sale is now going on at the Grand box office.

In"The Convict's Stripes," which opens Thursday, the advance agent gloats on the fact that one of the main characters is one of the most hardened ruf-fians ever depicted in stage lore. To gain his desires he stops at nothing, first slader, then poison, and then dyna-mite. How he is thwarthed in his deadly designs makes up the thrilling story of the play. The scenic plot tells us that we are to see a southern con-vict camp, "taken from life."

#### THEATRE GOSSIP.

Last Friday in Syracuse, New York, Wm. Gillette, opened in his new play "The Admirable Crichton." It seems to have scored an enormous success.

The scenery employed in De Wolf Hopper's comic opera, "Mr. Pickwick," was painted from photographs and sketches of the scenes in and about ndon, where Dickens laid the action

Mrs. Carrie Nation made her debut as an actress in Troy last week, where she introduced her celebrated salcon smashing specialty in "Ten Nights in a Barroom" to great applause.

Clyde Fitch's new play "Major Andre" was bought out in Hartford, Conn.
last Friday night, Arthur Byron having
the title role. The press of Hartford
gave both the play and Mr. Byron

Early in December we are to greet once more at the Theater "The Bonnie Brier Rush" company, with old man Stoddart in his beautiful part of Lachland Campbell, Reuben Fax as the undying Posty, and with the musical contingent headed by our own Bob Easton. The management have so much confidence i nithe popularity of the play that they have booked it for an entire week.

Florence Roberts is making special preparation for her first production of "The Frisky Mrs, Johnson," the very ccessful Clyde Fitch comedy, writ-n for Amelia Bingham and thus far played in but two western cities out-

side of San Francisco. It was by special arrangement that Miss Bingham peared upon the balcony and addressed refrained from further performances a great concourse of people. during her recent western tour,

company supporting Howard Kyle in "Rosemary" wil consist of Frederick Webber, George Gaston, Henry Booker, Norman Macdonald, Alfred Conibear, Louis Ellsner, Helen Prindeville, Edna Ewen and Margaret Hardy. Miss Prindeville, who will play the role assumed by Maude Adams in the original production, is the young-est leading woman in the country. Mr. Kyle's tour is managed by George H.

Henry C. Jarrett, who died recently in London, was the producer of "The Black Crock" which made him a for-Black Ctock" which made him a fortune. Among the other great achievements of his managerial career were the "Julius Caesar" revival with Davenport, Barratt and Bangs and the production of "Henry V" with Geo. C. Rigola in the title role. He also projected and manager Charlotte Cushman's farewell performances. It was originally intended that she should take her final leave of the stage at Booth's theater, and the occusion was made notable by many features, including the crowning of Cushman as the Queen of Tragedy, the reading of a poem by William Cullen Bryant in the presence of a most distinguished audience, followed by a serenade at the Fifth Aven-

When Nat Goodwin announced that he was going to do Bettom in Shakes-peare's "Midsummer Night's Dream," the "News" gave him just one word of advice—don't. The Mirror this week

N. C. Goodwin is said to be express ing to his friends indignation at him-self for—as he puts it—having been "talked into" the notion that Bottom in a sort of Beauty-and-the-Beast pro-duction of "A Midsummer Night's Dream" was a wise choice for an es-tablished star.

tablished star.

The part at best does not offer shining opportunities for a comedian who has never proved felicitous in Shakespearean roles, even when he is aided and abetted by incandescent toad-stools and is privileged to don an ass's head that presents all the modern improvements conceivable by a twentieth contains proventy, man.

provements conceivable by a twentieth century property-man.

The decisiveness of the failure of "A Midsummer Night's Dream" is shown very clearly by the fact that, while it was put on with the expectation of a run, it is to come off on Nov. 14—three weeks after its opening—and will then go on tour. Mrs. Goodwin (Maxine Eliiott) is to be shifted from the Garrick to the New Amsterdam to continus the carrier of "Her Own Was."

### #FAVAROUS INTERNATIONAL STATES OF THE STATES Leander Richardson's Letter

Maude Adams' Enthusiastic Reception-How Eleanor Robson Succeeded in Chicago-Mrs. Carter Will Resurrect "Zaza"-Gillette in a New Play.

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New York, Nov. 9.—This is a week of important events in New York's amusement matters, presenting no less than four new plays with star performers appearing in them in the leading metropolitan theaters. These stars include Maude Adams, Forbes Robertson and Gertrude Elliott, Arthur Byron and Grace Van Studdiford. It will not be necessary to inform the reader that the foremost of these attractions and the one in whom the interest of the community was most deeply centered was Miss Maude Adams, who on Tuesday evening, made her re-entree here after a prolonged period of absence from the stage by reason of nervous collapse due verwork, One wouldn't have thought Miss Adams a recently recovered invalid, noting the undiminished force and order and spirit of her acting in this instance. There was no uncertainty in the ring of her voice, the sweep of her gestures, the command of her carriage or the inthe command of her carriage or the in-tensity of her emotion in the almost tragic climax of Mrs. Burnett's play, "The Pretty Sister of Jose." Miss Adams bore her auditors with her up-on the light ripples of laughter charac-terizing the earlier portions of the drama to the great billows of passion at its end. She was received with tre-mendous enthusiasm, which arose alat its end. She was received with tre-mendous enthusiasm which arose al-most to a frenzy at the finish. There has rarely if ever been so great a tu-mult of acclaim in a metropolitan play-house as that which, following the fer-vent burst of welcome when Miss Ad-ams stepped upon the scene, marked the furiously bestowed approbation of the crowd when the curtain finally came down. came down.

"The Red Feather," produced very lavishly by Florenz Ziegfeld, Jr., at the Lyric theater, with Miss Van Stud-diford at the head of a cast embracing Thomas Q. Seabrooke, Ellise DeVere and others of note, is pure comic opera without the modern rough and tumble comicality with which we've been made familiar. Perhaps indeed a little more humor might not be amiss and it will presumably be added as Mr. Seabrooke presumably be added as Mr. Seabrooke builds up his part with repetition. He has been in the company for a short time only, having been sent for after the original first night out of town to take the place of James E. Sullivan, whose work had not met with the approval of the management. So he hasn't had the advantage of long study and preparation, but nevertheless he has made a very favorable impression at the Lyric. Miss Van Studdiford's handsome physique and quite delightful singing and acting have won for her renewed favor here, have won for her renewed favor here, and little Miss Devere, by a very snappy and brisk performance of a filtratious French milliner, has scored strongly, "The Red Feather" has a well developed story devised by Charles Clair, was of the large framed by Charles Klein, graceful lyrics framed by Char-les Emerson Cook and an ambitious score composed by Reginald deKoven. It is apparently well liked.

The stage adaptation of Kipling's "The Light That Failed," with Forbes Robertson and Gertrude Elliott as the pivotal figures, is perhaps rather Eng-lish for the general American tastes, but is nevertheless an interesting play well played. Mr. Robertson has gained well played. My, Robertson has gained materially in polse and authority since he was last in America, when, truth to tell, he didn't impress his audiences very deeply. He is now a convincing actor and there can be no doubt as to the result of his engagement from an artistic point of view. Miss Elliott, who was somewhat immature in the development of her talent—although who was somewhat immature in the development of her talent—although even then a very beautiful girl—when she went away to Europe some years ago, has rounded into the possession of entirely worthy gifts aside from those of mere physique in which she fairly rivals her handsome sister, Maxine. "The Light That Falled" is drawing large audiences at the Knickerbocker, where it will remain for some weeks to come.

From Chicago comes the news that Eleanor Robson has captured public recognition in the most unequivocal way by the charm of her impersonation of the heroine of Zangwill's "Merely Mary Ann." Reducing all this to cold figures—and, as they say, figures don't lie—Miss Robson's opening audience at the Gardek theater in the Illience at the Garrick theater in the Illi-nois metropolis represented only about \$300 in the box office. By Friday night the receipts had mounted to \$1,100, and for the two Saturday entertainments the house was sold out. These hard facts tell a story all the more eloquent for the rea-son that in the first place Mr. Zang-

will had not previously touched a widely responsive chord as a dramatist, while Miss Robson had not enjoyed a prior opportunity for the exhibition of being her first appearance as a star before the populace of a large city in a role entirely worthy of her.

In response to a swarm of applica-In response to a swarm of applica-tions, Mr. Belasco has decided upon a revival of "Zaza" for a part of the time covered by Mrs. Leslie Carter's forthcoming three weeks' engagement at the Belasco theater. This play will be made use of for the first week and "Du Barry" for the second, while the third week will be divided equally be-tween the two works. The seat sale tween the two works. The seat sale for these farewell interpretations of the two dramas mentioned, was opened on Monday, and before Wednesday noon it was a practical impossibility to secure a desirable place in the audiorium for any one of the performances, night or day.

Mr. Gillette's impersonation of the he-ro of "The Admirable Crichton," which ro of "The Admirable Crichton," which is to be introduced at the New Lyceum on Monday evening, appears to have made a quite profound sensation upon its preliminary offering elsewhere. In this piece of Dr. J. M. Barrie's, which had a year's run in London. Mr. Glilette assumes the role of a deferential English butler, who, being cast away with the family in the course of a yachting cruise, assumes authority by reason of the helplessness of the others, and sets everything straight—dropping and sets everything straight—dropping back again into his old attitude when the rescuers come along. Mr. Gillette's work in this play is described as being quite the best he has yet accomplished during his career of altogether extraordinary success.

As foreshadowed, the charming Eng-lish artiste, Vesta Tilley, has scored a brillant success with the introduction of her specialty in Edward Harrigan's "Under Cover," at the Murray Hill theater, which has been crowded to its limits since she made her first appearance there the other night. Miss Tilley is the only woman impersonator of boy roles I have ever seen who possessed the capacity to carry conviction and at the same time retain the sense of femininity. Her acting is graphic beyond words, but it has none of the coarse assertiveness so often seen where we men disport themselves in men's garb and the spectator never forgets that she's a girl masquerading. Miss Tilley is quite as much the talk of the town as she was when she first came to America and astonished us with the fidelity and delicacy of her art.

George Ade's "The County Chairman" is to reach New York in time to become the Thanksgiving week attraction at Wallack's theater, where it will be retained until holiday time. At that period "The Yankee Consul," the new musical comedy of which Raymond Hitchcock is the star. is to take its place. "The Country Chairman," which is Mr. Ade's first experiment in writ-ing a "straight" play without musical accessories, has had a run of eleven weeks' duration at the Studebaker theater, Chicago, in itself a fact sufficiently unusual to commend the piece to other cities. It is not, as its name implies, an exposition of the game of politics, but tells rather a strong love story amid bucolle surroundings with a country political intrigue as the background from which most of the fun springs out.

. . . Clyde Fitch's "Major Andre," in which Arthur Byron has made his debut as a star at the Savoy theater, is a mixture of history and fancy, with decorative features in the form of a presumably accurate mirroring of the life of New York's "samrt set" in the revolutionary times. It's most dramatic incident is the capture of the Brtish officer in a ravine up the Hudson, but it is interesting at other points as well, and as a whole ther points as well, and as a whole t will be regarded as one of the most leftly woven and characteristic of the Fitch plays, Mr. Brown, in its chief character, has once again given evidence of his worth as an actor, and has been very cordially received.

The coming of Marie Tempest The coming of Marie Tempest to the New Hudson theater at the end of the month, causes the announcement that Ethel Barrymore's engagement must close two weeks from Monday night. The season of "Coush Kate" must close two weeks from Monday night. The season of "Coush Kate" at this establishment has been very successful. At a special matinee now unnounced, the actress will revive "Carrots," the little ene-act piece in which she made such a distinct hit ast season. It is to be played in conjunction with "Coush Kate."

Kyrle Bellew's run in "Raffles, the "Carrots," the little ene-act piece in it was in that deep stillness. Sighs and tears were not lacking, and many was the good woman who gave way to her feelings completely and wept. "The reception touched Mr. Davis heart, and as he stepped upon the side-"

"The reception touched Mr. Davis "Well do I remember," continued the narrator, "the stern rebuke Davis gave at this establishment has been very successful. At a special matines now announced, the actress will revive "Carrots," the little one-act piece in which she made such a distinct hit last season. It is to be played in con-junction, with "Cousin Kate."

Amateur Cracksman," at the Princess theater, has been extended for an indefinite term. The performance has certainly caught the fancy of the city, the surprising part of it being that a play having to do with the gentle art of burglary should have appealed with such force to the very best people in New York. Fully one-half the crawds now patronizing the Princess, drivy up to the portals in their private equipages.

The New York newspapers were not unanimously kind in their reviews of "The Girl from Kays" at the Herald Square Theater, but nevertheless the English musical piece has scored with the general public a hit of the very first magnitude. The house has been crowded at every performance, and upon several occasions enough applicants for seats have been turned away. cants for seats have been turned away to fill an ordinary theater.

The fact has not as yet been an-nounced, but it is a fact none the less, that if there hadn't been any Luna

Park, there would not have been a single building left standing upon Coney Island at this moment. When the fire broke out down there the other than the strength of the streng the fire broke out down there the other night, the department couldn't check its progress because there was nowater with which to supply the englies. Just then the Luna Park people jumped into the breach with their big pump which can draw in four thousand gallons a minute from the ceean, and the problem was solved. This pump had been put in place in order to provide the water for the big aquatic spectacles contemplated for next season at Luna Park—showing that luck is with

"Lady Rose's Daughter," with Fay Davis in the title part, will be the most formidable of next Monday night's New York openings. The event is scheduled for the Garrick theater, and already there is a large advance sale for the engagement.

LEANDER RICHARDSON.

swing around next to himself the tidbit he wanted. We are not told whether this unique table was Miss Alice's in-vention or not. The pleasantest picture in Alice He-

gan's life is that cabin in the Kentucky woods. The girl had the happy child-hood which is the just heritage of all but which, alas, falls to so few. Where one does have it it gilds the whole after

life with joy.
Friends and acquaintances of Mrs.

Hegan Rice in Louisville have turnish-

ed some pleasant new information in regard to her and her only original Mrs.

Wiggs. It is known, of course, that the "Louisville cabbage patch" is a real locality; that Mrs. Wiggs herself is a

real personage whose actual name is something else. The real Mrs. Wiggs used to send her little girl to the Hegans and to one of their neighbors for the left over food of the families. One

day the actual Mrs. Wiggs said to Miss Alice's friend: "Miss Blank, I would rather have

your coffee grounds than any coffee I would buy, for yours is fine to start

with, and mine starts poor."

With such a constant foundation of originality to draw from, no wonder the exquisite art of Miss Hegan could work

losophy, their quaint sayings. At last one of these friends suggested that Miss Alice make the cabbage patch and its people into a story. The young lady had been writing for publication to

some extent historical and other sketches, so she was not altogether a novice. The cabbage patch itself is

strangely enough, less than half a mile distant from the fashionable quarter of Louisville. The suggestion to write a book about it and the Wiggses struck Miss Hegan favorably. She

struck Miss Hegan favorably. She wrote her little tale, bubbling over with good natured humor, and sent it to a magazine. It is rare indeed that a first story is accepted by the first publisher to whom it is sent. Miss Hegan had this rare good fortune.

The book appeared, and the reading world was delighted. There was, however, just one family not pleased, and that was the now immortal Wiggses themselves. Their neighbors recognized them: they recognized themselves in the rollicking story. Tourists in Louisville and Louisvillians themselves who

ville and Louisvillians themselves who knew not the cabbage patch, thronged thither in droves to identify and stare

thither in droves to identify and sare at the house with two front doors and roof made of old tin cans, like a Klon-dike stovepipe. Mrs. Wiggs herself was often to be seen on the veranda as she gazed across the railroad tracks or at

Mrs. Wiggs became an object of especial interest, and she did not like it. By the time the merry little book became generally known some of Mrs.

Wiggs' children were nearly grown, and no more did they like it. One or two of the family became so belligerent

two of the family became so beligerent that the threat was even made of shooting into some of the crowds of people who came to stare at the Wiggses and their house. They objected strenuously to being "put into a book." The generosity of Mrs. Hegan Rice Has, however, compensated Mrs. Wiggs herself in a substantial way for the fame which has been thrust unwelcome upon that good

been thrust unwelcome upon that good

dame.

The day after the first theatrical production of "Mrs. Wiggs" in Louisville the actors in the play—two carriage loads of them—drove to the Hegan home and begged the author to take them in a body to see the cabbage

patch, but she dared not brave the wrath of the real Wiggses by so doing. And Mrs. Rice's own mother declares she wishes Alice had never written a book. She has scarcely seen her daugh-

ter for a year, for the public will not let that daughter alone a minute. But

there was no sign of that deep sadness which filled his breast. Once inside the hotel office there was a hurried con-

the hotel office there was a hurried conversation between the commander and Mr. Davis, during which Mr. Davis was advised of his practical inability to escape, and told of the consequences which would come to him should the attempt be made. Mr. Davis apparently accepted his capture as one of the inevitable results of the downfall of the confederacy. He gave no evidence in his appearance, neither did he in any of his conversations with friends who called upon him, of any regret for his part in the war. He ask-

ed no favors, and he expected none. To no one did he in any way discuss what might come to him personally as a consequence of his participancy in or

a consequence of his participancy in or leadership of that greatest civit combat of modern times. To all he looked and upon all he impressed his determination to accept without murmur or complaint any punishment that might come upon him for well did he know that punishment from individuals if not from the government itself was a

not from the government itself was a sure consequence of his strenuous work in behalf of constitutional government

and civil liberty.

and civil liberty.

"With friends he discussed the past fully and freely, his only regret apparently being the inability of his government to longer continue the struggle. He spoke tenderly and lovingly of the immortal Lee, of Jackson, of Johnson, of Longstreet, and others. But his greatest feeling was shown when he referred to the private upon whose shoulders the heavy musket had so long rested and upon whose apparitie there had so long been an acute

tite there had so long been an acute There were many in Macon who

"There were many in Macon who would have given their lives to have insured the immunity of Mr. Davis from punishment. There were many, men and women alike, who would have risked their lives to ald in his escape, But to all propositions looking to an escape Mr. Davis turned a deaf ear. With pride and even a haughtiness he repudiated all such propositions.

"Well do I remember," continued the narrator, "the stern rebuke Davis gave

regret for his part in the war.

ALICE W. MORTIMER.

this is fame.

Jeff Davis as a Stubborn Captive.

The fact that Mrs. Jefferson Davis | walk he lifted his hat with his right hand and saluted the crowd. He was as stoical as the Indian, and in his face

## ALICE HEGAN RICE, STORY WRITER.

gramman amanan a

When recently Mrs. Alice Hegan I give the middle of the table a twirl and Rice returned from a trip to Europe with her husband, Mr. Cale Young Rice, two agreeable announcements were made to her. One was that her books, "Mrs. Wiggs of the Cabbage Patch," and "Love Mary," the only books she has ever written, had sold to the number of a full half million and were still in demand, with popularity undiminished. The second pleasant bit. of news was that the play, "Mrs. Wiggs of the Cabbage Patch," which Mrs. Constance Flexner of Louisville constructed by putting together and dramatizing the two stories in one, had been presented on the theatrical stage and

was as successful in its way as the two books had been in theirs.

The good luck of "Mrs. Wiggs" was indeed something uncommon from the start, that of "Love Mary" no less so. The first book was a modest though dainty volume of only 150 pages. Perhaps because of the episode of the Wiggses' Christmas turkey it was especially wanted for Christmas presents. viggses Christmas presents. In December of last year, the month in which Miss Hegan was married to Mr. Rice, 62,000 copies of "Mrs. Wiggs" were sold. That fact could not help making the youthful author's honey-

was as successful in its way as the two

exquisite art of Miss Hegan could work out a book that sells by the hundred thousand. It is to be recorded in passing that the delicate and unique compliment to Miss Blank's coffee grounds bore timely fruit in the addition occasionally of a handful of freshly ground coffee to the dregs of the Blanks' breakfast drink.

Miss Hegan and her friends became mare and more interestd in the cabbage patch foik, in their homely philosophy, their quaint sayings. At last making the youthful author's honeymoon all the more joyful.

What is the quality that makes Alice
Hegan's tales so widely read? No story
could be more unpretentious than they
are, being simply the ups and downs
of a quaintly original and benevolent
mother and her children and friends
in the "po' white trash" quarter of Louisville. The style in which the stories
are written is so unbookish that probably many of the million people who
read "Mrs. Wiggs" remarked:

"What a simple story that is! Anybody could have written it."

It sounds that way, doesn't it? Yet
if anybody thinks he or she can depict
a Mrs. Wiggs let that person try it.
When the common people comment on
a writing with "Why, that's just what
I would have said myself: I always

I would have said myself; I always knew that; anybody could say it," then we may know the author has then we may know the author has struck a great chord of human life. An author can receive no higher compli-

The quality that makes everybody read and like Mrs. Rice's stories is their great underflowing current of sympathy with all that lives. The arsympathy with all that lives. The artificer in any field of work who possess, es that will be successful. Next to the warm human sympathy of the pleasant tales there is the vein of persistent, determined optimism running through them, and this delights all of us mortals. No matter how cold or hungry or coverty stricken the Wiggses are, no tals. No matter how cold or hungry or poverty stricken the Wiggses are, no matter how much trouble they or their friends are involved in, there is a generally good ending. Parted lovers are happily reunited, troubles are satisfactorily settled, hungry stomachs are filled. We all like that: we know we do in spite of our pretending to admire in-sane pessimism and morbidness because they are artistic. This optimism some-how makes us feel that maybe our own troubles will cease in some pleasant

The delightful optimism in Mrs. Rice's stories is due no doubt to the author's own happy childhood and girlhood. She must have brought with her into the world what the theosophists would call a good karma. In the woods a little way out of Louisville was a log cabin, built pioneer style, with an open passageway through the center, dining room on one side of it, living room on the other, with great fireplaces for logs. It was the Hegan's pienicking cabin. The Hegans gathered up bits of old timy furniture and put them in the cabin, which had a wide porch around it. The family and their friends had "week end partles" in this cabin from spring to autumn, and here Alice passed many of the blithest hours she ever spent or delightful optimism in of the blithest hours she ever spent or ever will spend. One of the features of the cabin was the old fashioned water bucket and gourd of the pioneers. Another-was a round dining table with a raised revolving center. Upon this center were placed the food dishes, so that when a diner wanted anything he could

was several times in Macon with her

husband during the stirring days when

the south was showing in every pos-

sible way its great love for the con-

federate chieftain, causes Macon people to feel a peculiar local interest and

anxiety because of her present illness.

In speaking of the most notable visit Mr. and Mrs. Davis ever made to Ma-

con, after his capture by the federal

"I recall," he said, "the arrival of that

glorious and grand leader of the south.

Its every detail is fixed indelibly in my

mind, as acute and impressive as it was then, and I hope time will never ob-

literate one particle or one line of that

"It was late in the afternoon, some-

"It was late in the afternoon, something like 5 o'clock, the first indication of dusk being shown by the gradually disappearing shadows. Echoes from the bugler's trumpet attracted the attention of the assembled throng on Mulberry and Fourth streets, and as the serge of expressibilities friends

Mulberry and Fourth streets, and as the gaze of sympathizing friends centered upon that point the head of the cavalcade wheeled into Mulberry street and came up that thoroughfare in a swinging gallop. There must have been about 100 in the troop, and in the very midst was the old, shackling ambulance which had done years of service hauling from battle fields dead and wounded. In front of the old Lanier the line stopped, And as the ambulance door was thrown open and

bulance door was thrown open and Mr. Davis stepped from his prison on wheels every man's head in that as-

sembly, the federal troops, of course, excepted, was uncovered. It was a picture full of sadness. It was a pic-

troops an old citizen said recently:

Maj. Warren when that gentleman showed his guest means by which he might get away. The room Mr. Davis might get away. The room Mr. Davis occupied was on the second floor and had a window opening upon an alley. A half dozen or more determined and fearless men had banded themselves together to help the president. Mounts together to help the president. Mounts for the entire party were at their command and every horse was in good condition. These were to be gathered at a designated point and with Mr. Davis in the saddle a running fight, meaning death or escape, had been determined upon. To Maj. Warren he delegated the privilege of communicating the plan to Mr. Davis. With a rope long enough Luna Park—showing that luck is with the promoters of this amusement en-terprise, as well as the owners of all the Coney Island buildings still intact. to Mr. Davis. With a rope long enough to reach from the window to the ground wrapped around his body, Maj.

ground wrapped around his body, Maj. Warren went before Mr. Davis. Quickly the major laid the plan before the president, and was ready to uncoll that rope. Mr. Davis heard Maj. Warren to a finish without interruption, and then arising from his chair faced the major, looking him squarely and sternly in the face:

"'Sir.' said President Davis, 'I am a prisoner of a federal officer, and not yet of the president of the United States government. I have given him my word I will make no effort to escape and I shall keep my promise even though I knew it would bring me to the grave. My captor has been kind and courteous to me. He has allowed noth-

ing of the humiliating to be thrust up. on me. He has given me every protection from insult and injury I could extion from insult and injury I could expect, and all that I appreciate. But for my promise I might be shackled. My promise has enabled my true and loyal friends here—and I count you among that number—to visit me. It has prevented my separation from my wife and daughter and from my friends. It has brought me as much happiness as I could reasonably expect. I appreciate your intentions and the loyalty and devotion of those you represent, and with whom you are associated. I know it is practically a tender to me of their lives—for a fallure, which is almost certain, every one of that party. But I must decline. I shall not break my word." As Mr. Dayis concluded." continue.

"As Mr. Davis concluded," continued "As Mr. Davis concluded," continued the gentleman, "he gave evidence of the first signs of his emotion. Quivering and suppressing a sigh which forced itself from his lips, the distinguished soldier, statesman, and representative of that cause which every son of the south loves, he sank into his chair."—Atlanta (Ga.), Journal.

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