

# ramatic



It was fitting that Joe Jefferson should have been ushered out of the world on the day that saw the ushering in of William Shakespeare. April 23, always a date to be revered by the world of literature and the drama, will henceforth be remembered with a double significance.

The New York Herald well says that Jefferson's career was a connecting link between the actors who gave to our stage its individuality, and those who are preserving and promoting that individuality today.

Mr. Jefferson's leap into fame took place Aug. 31, 1857. On that red letter day of his theatrical life he created the role of Dr. Pangloss in "The Heir at Law" and with that character his name was associated until it was eclipsed and almost forgotten when he first assumed the role of Rip Van Winkle Sept. 8, 1860. From that day to this, good kindly, shiftless, Rip has been Jefferson's other self.

The following sentiments by leading actors well illustrate the high regard in which Jefferson was held by the profession:

**RICHARD MANSFIELD**—It is impossible to pay a fitting tribute to so great an actor and so good a man as the impulse of the moment, and in the first shock of the sad news I can only think how every man, woman and child in this country will miss a dear old friend.

**JOHN DREW**—Mr. Jefferson's death has left a vacancy in the American stage that can never be filled, and the entire country mourns his loss. It is not only in America that his loss is felt, but in every English speaking country on the globe. To the stage folk he was lovable, and there is hardly an actor or actress who at some time has not come within the kindly influence of Joseph Jefferson. Our families have been intimate for years and the loss is keen to us. My mother and her friends many years before we children were born.

**DANIEL FROHMAN**—Mr. Jefferson's virtues as a man and actor are too well known by the American public to require any expatiation on my part, but I have known him in connection with his deep personal interest in all that concerned the profession. As the intimate friend of Booth he was deeply interested in the Players' club, that magnificent benefactor of Edwin Booth. Mr. Jefferson was our president, and all his councils were always animated by his sympathy for all measures that concerned the welfare of his brother members, especially the actors.

**WILTON LACKAYE**—Joseph Jefferson was the greatest low comedian and the greatest technician of our time. He had no peer on the English stage as a low comedian. He was as superior in his realm as Coquelin in France. Jefferson believed with the French in the perfection of technique. He deprecated the worth of inspiration or hysteria. The actor, in Jefferson's opinion, should carry to its ultimate degree the principle of preparation. He stood with Coquelin at that side of the question, and offered the best of the English school. Jefferson believed strongly also in strict adherence to the intention of the author.

From the point of view of the audience Jefferson's portrayals were delightful and ever to be remembered. Jefferson's personality won his hearers, and they loved him as they have loved few actors of our time.

**DAVID BELASCO**—For the nobility of his character, for the honor and dignity he has bestowed upon the American stage, for the uplifting example of his private and public life, Joseph Jefferson stood alone in his profession. He was a great actor and a great man—always a conscientious artist, always a true gentleman. He leaves a place that can never quite be filled.

**MRS. LESLIE CARTER**—It will be among the proudest of my recollections that I had the great honor of speaking for this noble man his last public utterance, for it was my privilege to read the letter he wrote to Joseph Holland on the occasion of the latter's benefit. The American stage has lost its most beautiful character, whose life and achievements should be an inspiration and example for every actor. Mr. Jefferson had a happy life. It seems to me that he had a great deal to be thankful for in his life. He succeeded and in his old age he had been loved. You know we don't always get that. I believe that it is often the case that when we are loved we are not worthy of it, silly and very apt not to succeed. And when we succeed we are apt to become unlovable. So, all in all, I believe we can say, "happy old man." And he succeeded in the way that he wanted to succeed. That is a great deal. Many actors choose a role in their youth, and then when they get wisdom with age they desire to change and cannot.

I knew him intimately. He was a friend of my father. I remember quite well his visits to my father's home and how he took me on his knee when I was but a little child. In after years he was very kind to me and seemed to take much interest in my success. Joseph Jefferson, I repeat, has been a lovable and much loved character.

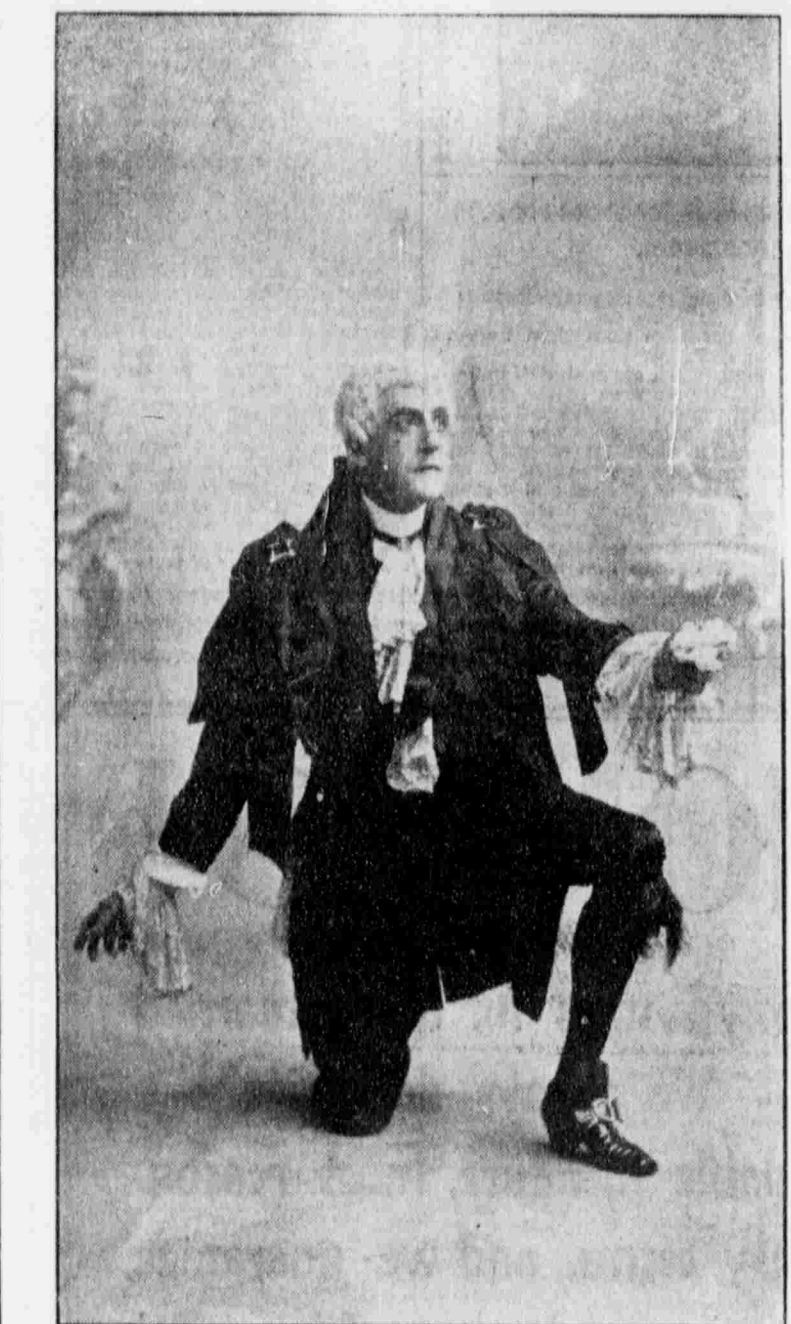
White Whittlesey, who came to this city a stranger not long since, left a favorite. He came back to the Theater Monday, Tuesday and Wednesday repeating three of his popular plays, "Heartsease," "The Second in Command," and "Soldiers of Fortune." The advance inquiry at the box office indicates that he will not lack for a warm welcome. Since he was last in Salt Lake Mr. Whittlesey has played over the entire Pacific coast as well as through the southern states, and in every place he has appeared he has been received with enthusiasm. Not only is Mr. Whittlesey a strong actor himself, but his representations are noted for the careful attention given to every stage detail. His leading people are Miss Eugene Lawton, Virginia Brissac, Earl Williams, William Abram, E. K. Mitchell and others.

Chauncey Olcott, one of the best known singing actors and comedians of the day, comes back to Salt Lake after a long absence, next Thursday. He brings a play new to us, entitled "A Romance of Athlone," which is a composition of his manager, Augustus Pitou. The play, of course, is laid in Ireland. It smacks of the romance and the humor of the old world, and Mr. Olcott will intersperse any number of ballads, principal among which are Olcott's "Lullaby," "The Irish Swell," and the popular song, "My Wife and the Rose." It has been years since Olcott and his particular style of comedy have

been witnessed in Salt Lake, and good business may confidently be expected.

"The Virginian" had a royal reception in Cheyenne, the town that lies so close to the scene where the story is laid. The engagement might have been prolonged a week, but the company could only give Wyoming's capital one night. Farnum and Cheyenne both had royal receptions from the denizens of the plains.

The little set-to our city fathers are having on the question of what to tax the Barnum & Bailey circus ought to be decided in favor of the mayor. A show like this, which has ten and fifteen people, will carry away so much money that the license fee will be a mere trifle.



WHITE WHITTLESEY.

The new Belasco star as Eric Temple in "Heartsease," who also plays in "The Second in Command" and in "Soldiers of Fortune" at the Salt Lake Theater, May 1, 2, 3.

bite and should not be reduced.

The Barnum & Bailey show, by the way, will inaugurate something of an innovation in abandoning the street parade. The management has sent word in advance that the expense, the delays and the uncertainty due to weather conditions, have at length decided them on cutting out that time-honored feature.

The bargain prices at the Grand have evidently hit the popular fancy, and the Mack Swan company from to us and for good business from now on. Tonight closes the presentations of "East Lynne," and commencing Monday the play will be "Down by the Old Mill" which will run the first half of the week and be followed by "The Senator's Daughter," a play of life in the nation's capital. The first is a drama on the sensational order, the second an emotional play with high society settings.

## THEATRE GOSSIP

Mr. Fumero's "Wife Without a Smile" is to be played in Italy. There, possibly, the humor of it may be better appreciated.

Eleanora Duse will act in London in May at the new Theater Wallford. She will play three times a week, in alternation with grand opera.

Nance O'Neill will close her season in this country on the 11th of May, and straightaway will start for Australia in which some of her greatest triumphs were won.

Wilton Lackaye will appear with the Wilton Lackaye company in Chicago at the end of his Boston season in a big revival of "Trials." He will play the part of Svengali, in Germany.

Victorin Sardou is at work on a new play for Sarah Bernhardt, which will be presented in Paris next season, after the production of "Cathie Meindes" "Sainte Theres."

After a fortnight in St. Paul and Minneapolis, Florence Roberts will turn toward the coast for her farewell engagement, under Frederick Belasco's direction, at the California theater next month.

Blanche Bates' farewell in "The Darling of the Gods" is being made a festive occasion at the Academy of Music, New York. The one thousandth performance of the play took place Monday, April 15.

Gabriel d'Annunzio's "Under a Bush" was produced at the Manzoni theater in Milan March 27. The theater was crowded, but the audience considered the piece inferior to his former work.

Clyde Fitch's latest play, "The Woman in the Case," is now being adapted for presentation on the German stage by Mr. Theodore Kramer, who sails May 15 for Berlin, where the play will be presented early in June.

Pauline Hall is to enter the vaudeville field next season with a strong company of her own that will play at some of the first class houses. She will depart soon for London, where several engagements have been booked for her, and will return to America about Aug. 15.

J. Wesley Rosenquest has signed contracts with Laura Jean Libbey and James R. Garey for the dramatization of some of Miss Libbey's novels. The first play, dramatized from "Miss Midland's Lovers," is completed and has been accepted by Mr. Rosenquest. It will be produced next September.

Henry B. Harris is completing arrangements for starring T. Daniel Frailey in Richard Harding Davis' "The Virginian."



CHAUNCEY OLCOTT.

In Gypsy Disguise, in a "Romance of Athlone."

"poetic" because it has all sorts of romantic associations. It is "picturesque" because it comes out of a concealed vial, a bouquet, a pair of gloves or some uncommon and seemingly insignificant source. Above all, its action on the stage is invariably slow. The poisoned character has time and opportunity to take a decent farewell of the other characters, of life in general—and of the audience.

Sarah Bernhardt will make a final tour of America next season. That it is to be her last is agreed in a contract she made by cable April 7 with Sam S. Shubert. Mme. Bernhardt will arrive in New York late in October and will begin her New York engagement, probably at the Lyric theater, Nov. 1. After two weeks there she will visit Chicago, St. Louis and other western cities and then return to Paris. All the appearances will be in standard plays, and will include "Camille," "Frou Frou" and "Article 47," as well as two new plays. The organization will include many noted players who have long supported Mme. Bernhardt, and others who will be recruited in Paris.

The task of playing one part continuously for several years—repeating the same speeches thousands of times—must be a nerve-racking one, and most actors assert that it is nothing less than torture. Maude Adams has expressed her opinion on the subject. She has almost succumbed to the strain of seven years' connection with "Way Down East." Joseph Jefferson, Denman Thompson and James O'Neill are not known to have expressed themselves about "Rip Van Winkle." The Old Homestead and "Monte Cristo," but two seasons have made Henrietta Crookman with her "Sweet Kitty Bellairs." Ada Rehan is the notable exception to the rule. The comedienne has acted the role of Katharine in "The House of Shays" more than 1,500 times, and declares that she hopes to play it 1,500 more. "I find some new meaning in those wonderful lines every time I repeat them," she avers.

Mary Moore and Sir Charles Wyndham, who sailed March 15 for England, not only made money from their theatrical tour in this country, but according to ex-representative Jefferson M. Levy, they brought back with them a net profit of \$250,000. They were selling for \$250 a share. They sold at \$370, making a profit of about \$40,000 between them.

Clara Bloodgood will be starred next season under the management of Lieber & Co. in a new comedy by an American playwright. She is now appearing in the revival of "She Stoops to Conquer" and has also been engaged for the role of herself in "How He Lied to Her Husband," part of the double bill Anna Daly is presenting at the special matinees at the Garrick theater, New York.

Margaret Anglin and Grace Van Spanford are playing against each other in San Francisco, and are both doing good business. Miss Anglin has had great success in her weekly changes of bills, and last week she produced "The Eternal Feminine," a play laid in ancient Greece, in which she does the role of the Queen of the Amazons, Miss Anglin, by the way, is to play a return engagement in Salt Lake in June, presenting two new plays.

Wilton Lackaye, who has just made a triumphal tour of the United States, gives some interesting facts on the subject of condensation for stage purposes. There are 1,500 pages in the novel and allowing one minute for a beginning, and of course there is a reason for the change of base. This reason is to be found in the fact that visitors from all over the country make the most of August their vacation period and the New York hotels at that time are packed with strangers. In addition, vast numbers of merchants and their buyers are here at that time combining business with pleasure. This accounts for the moving ahead of the theater period, but nobody has as yet solved the problem provided by the early spring cessation of interest in stage affairs. Perhaps some student of conditions will come forward with an explanation.

The stupendous success of the Hippodrome may account for some of the falling off in the other places of entertainment during holy week. It is counted the duller of the winter, and is \$4,000, an amount never paralleled in the amusement history of New York.

Thompson & Dundy have definitely decided upon building hippodromes in three other cities, namely, Chicago, Philadelphia and Boston. "We must have an outlet for our productions," said Mr. Thompson yesterday. "It cost \$150,000 to put on our present entertainment and that is a good deal of an investment. If after the New York runs of our various big shows we can give them for a reasonable time in the cities

Now that Mrs. Gilbert is dead, the honored title "Grand Old Woman of the Stage" descends legitimately to Mrs. W. G. Jones, the well known Shakespearean actress who is now in her seventieth year, with a record of 66 years of active service before the footlights. A writer in the Theater Magazine for April says:

It is upon Mrs. W. G. Jones, who is playing Nannie with Maude Adams in the "Little Minister," that the mantle Mrs. Gilbert dropped has fallen. She is now in her seventy-sixth year, and has been on the stage 66 years. Like Mrs. Gilbert, she is of English birth. Her father was a bandmaster in the British army. While stationed at the Bermuda, he died of the service and made his escape with his family in a sailboat. They were picked up by an American steamer and brought to Philadelphia. The bandmaster, William Wagstaffe, became the leader of the orchestra at the Walnut Street theater, and it was there that his daughter made her vaudeville debut. It was in "The Gambler's Fate," and little Julia Wagstaffe was discovered sitting in front of a hut and crying "I'm hungry. Won't papa bring me some bread?" Between that debut and her present excellent work as Nannie, Mrs. Jones has run the gamut of an extensive repertoire. She played with Junius Brutus Booth, John Wilkes Booth, and Edwin Booth, with James O'Neill, with Charles Cushman, with Sol Smith, with Kylie Belle and Mrs. James Brown Potter, with John Drew and Miss Adams. She has played with the greatest actors and actresses, and in these days of easy stardom, who knows but that she will one day become a star? This old lady of the stage is pump and steady, and looks a quarter of a century less than her years. Her face is dimpled and pink and smiling. The brown still dominates the silver in her hair. Her bright blue eyes look kindly upon a world that has lost none of its interest for her. We are prone to associate womanly sweetness and sympathy and cheerfulness with the "softer" shades of what is known as home life. But a half hour with this woman, who has faced much of the storm and stress of life alone, faced it in the glare of public life, is like a benediction.

referred to, we will stand a chance of making a profit commensurate with this outlay. We may keep the Hippodrome open all summer. That will depend upon the running of public interest. Present indications are in favor of our continuing straight through. We have a magnificent refrigeration plant that ought to make the Hippodrome the coolest summer resort in New York. We shall certainly stay open into July without any general average of program. The average attendance thus far has been 10,000 persons daily and the feature of it that pleases us most is that the same individuals come over and over again, showing that the interest in the Hippodrome entertainment is not merely a thing of the moment.

Kirke La Shelle appears to have a peculiar talent for making good contracts with the authors of plays which appeal to him as being worthy of production. When he bought "Checkers" from Henry M. Blossom, it was upon the agreement that after the royalties should reach the sum of \$15,000 the writer's interest in the piece should cease. It is under a similar contract that LaShelle recently purchased from Paul Armstrong the play of western life called "The Heir to the Heiress." It is said upon what appears to be very good authority that the work in question has turned out well in spite of the criticism in what it abounds. In that case Mr. LaShelle's investment will be very profitable in the long run, and although Mr. Armstrong may regret possessing no permanent interest in his manuscript he will doubtless realize the benefits of a favorable introduction to the public.

Sydney Rosenfeld, undaunted by vicissitudes that would have discouraged many another, bobs up serenely as the author of a new piece in which Sam Bernhardt will make his second starring experiment at the Herald Square theater on Monday evening. This piece is called "The Rolling Girl" and it is put forward under the direction of Charles Frohman with a cast of quite uncommon merit embracing among others Hattie Williams, Joseph Coyne, Almee Angeles, George Howard, Esther Tittel, Harry Fairlie, Thelma Fair, Sidney DeGrey, Gertie Moyer, A. W. F. MacCollin and what may be justly termed a host of others. This will be the first piece produced under the stage direction of Ben Teal since that wholly admirable manipulator of stage pictures joined the Frohman forces and, naturally enough, unusual interest attaches to the event.

"Sergeant Brue," at the Knickerbocker theater, seems to be just about the thing for Frank Daniels and his associates. Daniels is not easy to fit with stage material, owing to his personal peculiarities of manner, but the faltering in the present instance will not require making even. The book, by Owen Hall, and the music, by Liza Lehman, is all that could be wished for, and the interpretation by Mr. Dillingham's capital company is without flaw. This organization is by far the best, individually and in detail, that Mr. Daniels has ever known. In the list of players are Blanche Ring, Sally Fisher, Clara Belle Jerome, Anna Fitzhugh, Harry MacDonough, Alfred Hickman, Gilbert Clayton, Laurence Wheat (a promising son of the gifted Mrs. Kate Rolla), and a stalwart of subordinate but capable performers. "Sergeant Brue" is "doing business."

"The Proud Laird" at the Manhattan theater is a questionable venture. It is the work of Charles Cartwright and Cosmo Hamilton and its treatment is excessively British. Whether it will appeal to American favor or not is a matter of extreme doubt. "The Proud Laird" is issued with care in the choice of performers and liberality in the stage details. In the company are Robert Lorraine, H. Hassard-Short, E. D. Lyons, W. H. Denny, J. H. Bunney, Thomas H. Thorne, Sidney Smith, Charles J. Barbidge, Dorothy Donnelly, Ida Vernon, etc. The honors among the men fall to H. Hassard-Short and E. D. Lyons, while Miss Donnelly, a very charming American actress, easily leads the feminine portion of the cast.

Oscar Hammerstein has not quite made up his mind as to whether he will open his roof garden at all during the coming summer or keep it closed. He has fully decided, however, that his downstairs theater shall not be shut during the heated season. It is in fact a reason for anything upon which Oscar finally decides. He remarks that last fall, when his public had become accustomed to going elsewhere for recreation, it took him several weeks to remind them that he was doing business at the old stand. So he will not let them lose sight of him this time. But he may condescend to give occasional performances in his theater and night shows upon his roof.

"Thank heaven!" exclaimed Blanche Bates on Broadway this afternoon, "after next week I shall see no more of 'The Darling of the Gods.' I suppose I shouldn't speak like that either, for the play has advanced my position as an actress immensely. But you cannot imagine the wearing influence that comes with speaking the same lines and going through the same movements night in and night out for two or three years. I have played this part more than one thousand times, and it often seems as if I should go distracted. My vacation will be a sublime relief."

Marie Tempest has made a real hit at the Empire with "The Freedom of Suzanne," the piece about the girl in which have tickled the fancy of jaded New Yorkers quite beyond words. It seems rather a pity that the comedy could not have been brought to town in the early part of the season, for it would undoubtedly have run far beyond the brief period allotted to it by Mr. Frohman.

Will London like "Baffles" as much as we have liked it during the past two seasons in America? This is a query of more than passing interest to Liebler.

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## FROM THE PLAINS.

(Dustin Farnum in "The Virginian.") Good natured, he, and big of heart, And clear and steady is his eye; In action swift, but slow to start, He stands about his work as steady as a tree. Above himself he holds tight reins— A fearless fellow—ask you why? He got that manner from the plains.

A generous and kindly man, And yet a holding one withal; Built large upon a wholesome plan, Well knit, and does not look too tall; And stands up straight and faces all; He got that manner from the plains.

A frank and hearty man is he, And childlike in his gentleness, And uncontrived in his good nature, And natural and nothing less. His face is full of weather stains, His eyes look kindly upon a world that has lost none of its interest for her. We are prone to associate womanly sweetness and sympathy and cheerfulness with the "softer" shades of what is known as home life. But a half hour with this woman, who has faced much of the storm and stress of life alone, faced it in the glare of public life, is like a benediction.

The western winds have been his friends, The western skies have tutored him; The trails he followed had no ends, His eyes look kindly upon a world that has lost none of its interest for her. We are prone to associate womanly sweetness and sympathy and cheerfulness with the "softer" shades of what is known as home life. But a half hour with this woman, who has faced much of the storm and stress of life alone, faced it in the glare of public life, is like a benediction.

The endless levels he has trod, And yet a holding one withal; Built large upon a wholesome plan, Well knit, and does not look too tall; And stands up straight and faces all; He got that manner from the plains.

A fast train for busy people Chicago to New York. A day's work may be disposed of before leaving Chicago at 10 o'clock a. m., on the Manhattan Limited, over Pennsylvania Short Lines. Passengers reach New York next afternoon in time to meet in afternoon engagement, dress and dine, and attend the theater or make an evening call. Find out from George T. Hull, D. A., 519 Seventeenth street, Denver, how time can be saved on an Eastern trip.

Are you going to Saltair tonight? That's where you'll find the crowd.

See Bennett Glass Co.'s add for JAPALAC.

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& Co., under whose management Kylie crackers for a six weeks' season in of this engagement. Belasco will be here and there in his yacht until the end of August, returning at that time to America to play "Baffles" until January, at which time a new play is to be provided for his use.

Joseph Weber has engaged for next season "Jim" Morton, the noted monologist of vaudeville, whose briliant and impromptu repertory is likely to prove interesting in the sort of entertainment provided at the Weber Music hall. The engagement was offered to Morton last season, but his time was so thoroughly filled that he could not well accept.

The existing state of things in the building department in New York is such that managers are afraid to make repairs in their theaters. Percy Williams, who recently bought the Colonial Music hall, would like to remove the present balcony, replacing it with a present in use. He fears that the tears out the old balcony the building department won't let him go on with the new one.

Mrs. Leslie Carter as the barbiere queen of "Adrea," is in her fifth successive month at the Belasco theater and the "last week's" legend is still far away from making its appearance in the advertisements.

Probably there will be no more revivals of old plays with star casts in New York for some seasons to come. No more striking representation of "London Assurance" than the one now on view at the Herald Square theater has ever been brought to the attention of this community; and yet the receipts are not what they should be. This is a tickle public that warms up with a rush and cools out just as quickly.

We came near having an all summer minstrel show upon one of the New York roof gardens, the management of which thought such a scheme might prove an agreeable change. But Lew Dockstader, who was approached with the proposition, declined it on the ground that he wanted a week or two to himself for recreation, and after that he would be too busily employed in putting together his entertainment for next season.

There is much interest in Ethel Barrymore's forthcoming assumption of the chief role of "A Doll's House" at the Lyceum. Miss Barrymore has not hitherto been associated with utterly hateful material, and there are strongly expressed hopes that whatever the measure of her success, she will make her incursions of this field no more than semi-occasional. She follows "Mrs. Longwell's Boots," which has enjoyed a run of 130 nights in New York.

Next season Forbes Robertson, under the Klaw and Erlanger management, will play "Hamlet" and one new drama. There will be no further repertoire.

LEANDER RICHARDSON.

Will interest Many.

Every person should know that good health is impossible if the kidneys are deranged. Foley's Kidney Cure will cure kidney and bladder disease in every form, on or without the aid of medicine. These organs so they will perform their functions properly. No danger of bright's disease or diabetes if Foley's Kidney Cure is taken in time. Sold by F. J. Hill Drug Co.

Loss of Appetite.

A person that has lost appetite has lost something besides—vitality, vigor, tone.

The way to recover appetite and all that goes with it is to take Dr. Williams' Sarsaparilla—that strengthens the stomach, perfects digestion and makes eating a pleasure. Thousands take it for spring loss of appetite and everybody says there's nothing else so good as Hood's.

Ancient witchery was believed in by one of the few but true men of Dr. Williams' Witch Hazel Salve is known by every one who has used it for boils, sores, tetter, eczema and piles.

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