### DESERET EVENING NEWS: SATURDAY, NOVEMBER 18, 1905.



N OLD KENTUCKY" went out in a 141 blaze of glory last night, leaving

Manager Pyper in a stupor over the box office results of what had

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generally been termed "a chestnut." This afternoon and evening the house will make a plunge into something the antipodes of the other bill, but one that is relied on to play to almost as heavy business. This is "The Sho Gun," deecribed as a Korean comic opera, and to be a long way in advance of "the usual "Happy Hooligan" stamp of musical comedy. A number of bright people will be introduced, among them the well known actor, John E. Henshaw, whose progress has been sufficiently rapid to cause him to be featured by Henry W. Savage, owner of the company, and to be promised a play of his own next year. The San Francisco engagement on one hand and the crowded Salt Lake dates on the other, rendered it impossible for Manager Pyper to secure "The Sho Gun" for more than the two performances this aftermoon and evening.

After "The Sho Gun" the next. attraction at the Theater will be our old friend, "The Marriage of Kitty," which comes back to the Theater Wednesday and Thursday. This comedy was seen here not long since, when Max Figman and Alice Johnson assumed the leading parts. Miss Johnson still has the role of Kitty, but Mr. Figman, as we all know, was secured this season by Florence Roberts so that his role will be in other hands. The comedy is on of the brightest which the stage of the present day affords, and should do good business on the two nights of its

"Under Southern Skies,' 'a play writ-ten by Lottie Blair Parker, one of the best known of our playwrights, will be seen at the Theater Friday and Saturday next. Miss Parker's play has been before the public five years and is aid to be almost as successful as "Way Down East.'

Down East." "Under Southern Skies" is said to be a play especially favored by women. In fact, it is one of the most successful of all matinee plays. It is a series of beautiful pictures laid in southland and introduces charming scenery, dancing, consider by the darking the gar featible. comedy by the darkies, the gay festivi-ties of their aristocratic masters and mistresses, and all the other color of old southern life. The play was first brought out at the New York Theater Republic, now the Belasco theater, five years ago, and has been steadily before the public ever since.

The Thanksgiving attraction at the Salt Lake Theater will be another big Savage company in still another of George Ade's plays, "The College Widow.

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stock company from the Central to the Alhambra.

Ada Rehan's plans seem still uncer-tain. She is back in New York again, but she is by no means high in health or spirits. She still intends to act in Shaw's farce, "Captain Brassbound's Conversion," but now that the players have discovered Shaw, the managers are losing faith. They fear that the reaction has begun.

Virginia Harned is to appear in a fortnight in "La Belle Marseillaise," an English translation of a half-senti-

#### ROSELLE KNOTT

Who Apears Nov. 27, 28, at Salt Lake Theatre in "When Knighthood Was in Flower,"

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mental, half-spectacular play that was fairly successful last winter, in Paris. The time is that of the First Napoleon and Miss Harned's part that of a rather melodramatic young widow.

The death is announced in England of the oldest English actress, Mrs. Jane Lovegrove, in her ninety-sixth year. She had played with most of the leading performers of the nineteenth century. She was associated at one time with Phelps and also in later years with Sir Henry Irving. She had been in retirement, of course, for a long period.

Archibald Selwyn, head of the play brokerage firm of Selwyn & Co., of New York, is in Seattle, Wash., for the double purpose of pushing a warfare of eastern managers against play pirates and promoting the prospect of a Shubert or independent theater in Seat tle in connection with a string of such houses to be started between St. Paul and Los Angeles Another society actress who was for short time on the stage, is about to a short time on the stage, is about to return to it. Miss Willoughby Weston, who had a part in "The Climbers," when it was produced by Amelia Bing-ham, is going back behind the foot-lights, reports says. What she will do has not yet been decided. Miss Weston is a sizer of De Laurey Nicoll is a sister of De Lancey Nicoll.

Mouse," in New York, their manager intends to give them a chance to appear in three of Robert Browning's plays. Such parts ought to sult Mr. Breese, and Miss Elliston acted well as Mildred in "A Blot on the Scutch-con" last spring. It is possible that Mrs. Le Moyne may play with them, Low Fields has had serious quarrels

with Joe Weber, Julian Mitchell, Miss Marie Cahill, Miss Blanche Ring and Marie Cahil, Miss Blanche Ring and Miss Bessle Clayton within the last year, resulting in the severance of pleasant relationship with all of them. Lew himself is not of a belligerent dis-position, but there is a scamp or two in his retinue who made the mischief for him set in the severance of for him.

William Collier will soon be acting in America again. "On th Quiet" did not please the Londoners this autumn, as much as did "The Dictator" last summer, and Collier himself could not save the day for long. Presumably Ida Conquest returns with him. Soon Col-lier is to have a new play by Richard Harding Davis. Harding Davis.

The rough talk at the end of the third act of "In the Bishop's Carriage," which was eliminated at Manager Har which was eliminated at Minager Har-ry Powers' suggestion after the first Chicago performance, has been re-placed. Without the speech the cur-tain fell in silence; with it the audience responds with half a dozen cur-tain calls. The questionable lines are a very frank denunciation of the herolne's morals.

The story of the new Belasco play, "The Girl From the Golden West," for Miss Bates has its scenes in California during the period of '49, and is that of a girl who has grown up in a mining a girl who has grown up in a mining camp, keeps the Polka saloon, and falls in love with a "road agent." Their meeting, the ruse by which she saves his life from his pursuers and his regeneration form the basis of the play.

A London writer says: "The new play being written for H. B. Irving will be called 'The Dilettante.' The character of the 'hero' is that of a young 'deca-

dent,' who watches the passing show from a point of view entirely detached, an outlook cynical and impersonal. It should offer Mr. Irving a most excellent should offer air. frying a most excellent opportunity." This apparently, is an-other case of making the part fit the actor, instead of the actor fit the part. It is not thus that great players are made.

Edna Wallace Hopper has been named as defendant in a sensational breach of promise suit brought by James G. Morton. The papers in the James G. Morton. The paper of a sult were served on her when she ar-rived in Buffalo, N. Y., last Monday. Morton is an actor, but he does not give his stage name. It is said that give his stage name. It is said that for some time past he has been trying to get Miss Hopper to make good her alleged promise to become his wife, but so far he has failed. It is said that Morton demands \$50,000 damages for back ultra her Miss Hopper

A ISS MAUDE ADAMS has another emphatic dramatic success to her credit in Barrie's comedy of "Peter Pan." Her acting of it has brought a holiday crowd and a Christmas spirit to the Empire theater six weeks ahead of

time. Just how Miss Adams came to anticipate the calendar in this way and her sensations in doing it she explained the other afternoon to a New York Herald reporter.

"One afternoon last year," said Miss tle Minister' and ''Op o' Me Thumb' at other Shakespearian play and one of the old comedies. He said he would on

the following afternoon show me some of the scenes in the Shakespearian plays and we could then decide upon the work in which I would appear. Meanwhile he gave me the manuscript of 'Peter Pan' to read, because it was a play by Mr. Barrie.

"I read the play after going home, and was so completely won by the char-acter of dear Peter and so thoroughly interested and thrilled by his numerhim at once. In the evening, when I saw Mr. Frohman at the theater, I said: 'The Shakespearian plays and the old comedy that we spoke of are all right, but I would like to play "Peter Pan"' That is how I come to be acting in another Barrie play this season, but that is not all of the story.

#### INSPIRED THE STORY.

"The season before last, when I was in London, Mr. Barrie said to me one

"A character which is in my mind I propose to make a play of, and that character has come to my mind through

"I thought no more of the remark until I was reading 'Peter Pan' the afternoon I have already spoken of, when it came back to me, and I seemed at once to feel and understand its meaning. For while I read 'Peter Pan' and was fully conscious of all the fine parts in which I had previously appeared and of all the fine plays that had been pro-duced for me, it seemed that nothing I had ever read before, nothing I had ever imagined and no play in which I had ever appeared had appealed to me so strongly or inspired me with such full and direct happiness and with such anxiety to appear in it. Every line of it thrilled me, and as I passed from scene to scene an affection for dear Peter grew and took hold of me, until I was perfectly wrapped in a spell of desire to be Peter Pan himself. For a moment I must ac-

abiy well-chosen and well-managed company, and for a play that was strong and simple and dramatic, going straight to its grim conclusion without "letting go" for a moment. Part of its point—the impassable social guif fixed between commissioned and non-commissioned officers—is lost here, as was probably the case at home but the other actor till Thursday night, when H. B. Irving made his first bow to the audience in Beyerlein's "Lights Out"— called "Taps" in the United States— which was just ready for production in London when Sir Henry's sudden death London when Sir Henry's sudden death made postponement necessary. The younger Irving was producing the play himself, and owing to the more than ordinarily strong affection that existed between himself and his father, whose funeral he attended last Friday, he would have wished to delay the produc-tion much longer if his own feelings had been the only ones to consider. The was probably the case at home, but the of the aristocratic lieutenant's story love for the sergeant's daughter and its tragle outcome is so direct and con-vincing and so fertile in effective situations that arise naturally from the sto-ry instead of being dragged in any-how, that the play is sure to be a suc-cess at the Waldorf. This theater is, had been the only ones to consider. The splendid reception given to him doubt-less was partly in recognition of this fact, and partly also a tribute to the memory of Sir Heary. But the great applause at the end of the play was for the actor himself, and for a remarkof course, now under the management of the Shuberts, "Lights Out" being their first production. CURTIS BROWN.

# MAUDE ADAMS' OWN VIEW OF PETER PAN.

more I was meeting my admirers' expectations in a Barrie play. THE CROWNING MOMENTS.

> "This moment of triumph, if you will permit me to call it so, in the actor's life is very little understood by the public. The audience sees the play and feels its own delight with what is said and done, but it does not understand that the actor, too, must be delighted, and that it is a moment of the most intense gratification in the player's life when the delight between himself or herself and the audience is mutual These are the moments that make life enjoyable for the player, and they are the crowning moments of his career. "It is quite wonderful, too, after one has gone through all the adventures that dear Peter has, to sit up in the little house on the tree tops among the fairles and let the spell of the whole story permeate one. A strange, cerle feeling is experienced, and without feeling is experienced, and without knowing why one imagines that everybody in front as well as the whole

the fairles. "A curious thing in connection with dear Peter Pan is the fact that three years ago I played Napoleon's son 'L'Aigion,' while now, in the fourth act I impersonate the father, the great Na-poleon himself.

at large believes in and loves

poleon himself. "Perhaps considerable is added to the interest and beauty of 'Peter Pan' by the earnestness and sincerity with which every member of the company plays his or her character. There isn't a pirate in the plece that doesn't go through his work with the same spirit and seriousness that he would if he were a real pirate on board a real pirate ship, and not one of the young women impersonating the boys in the play that does not enter with full boyish zest and spirit into the delineation of her character.

TRUE SPIRITED ANIMALS.

"There isn't a lion, crocodile or wolf on the stage that does not believe sin-cerely that he is really what he is pre-tending to be. The other night the boys who play the wolves that are huddled together for a moment or so on one sid of the stage got tangled up, and I heard one of them say-"That black wolf fellow got in front

of me, so I couldn't play my part." "And the crocodile seems as eager and hungry for Pirate Hook all through the play as if he were a genuine saur-ian and had a full sized saurian appetite

"I have endeavored in this matter to "I have endeavored in this matter to give some idea of the doubts and diffi-culties that filled my mind when I first appeared in 'Peter Pan.' I may have made it plain that the part is not an easy one to play, owing to the great variety of work that is to be done and to the neccessity of keeping one's thoughts going in so many directions. The fiving was not so easy of course. The flying was not so easy, of course, to a novice in aerial saltation, and, as I have already said, singing with an orchestral companiment was an experi-ment about which I had serious mis-

## LEAVES FROM OLD ALBUMS.



THE LATE R. G. TAYSUM.

How Well Known Salt Lake Newspaperman Looked at 25,

"Roll" Taysum, as he was familiarly known among his friends, was one of the best known members of the local press for many years prior to his death, He was for years type setter, foreman and reporter on the Salt Lake Herald. later entering the employ of the Tribune, where he was working as a reporter when he died several years ago.



"The Moonshiners," the next attrac-tion at the Grand, is said to be in a riass by itself and to be far above and beyond the ordinary melodrama. The play is one little known throughout west, this being its first western tour, but has already received the emphatic stamp of eastern approval. "The Moonshiners" is a story showing the true side of the life of the manufacturpresses it, "An idyl of the Virginia mountains." The play, as the press notice claims, "has the stamp of truth and honor written broad in every lin and the audience cannot help but sympathize and appreciate, as each scene and act they are taken deeper into the hearts and confidence of these people of the mountains."

A genuine tramp, a detective, a life insurance agent, a wealthy rogue and n deceltful husband, a persecuted wife and mother, a beautiful daughter and and mother, a ceatiful daughter and a village ne'er-do-well, are the principal characters which go to make up Man-ager U. D. Newell's comedy sensation. "A Jolly American Tramp," which will be presented at the new Grand thater for three nights, commencing Thursday next. The play is from the pen of Mr. for three highls, commencing Thursday next. The play is from the pen of Mr. E. E. Kildder, who is responsible for more tender, touching, pathetic, heart-interesting plays than any other au-thor now before the public, His "Peace-ful Valley" and "A Poor Relation," made Sol Smith Russell famous and a multianess. In this meak he recorders millionaire. In this work he promise to surpass his other efforts, and give to us a piece that for silrring situation startling climaxes as well as heart

touching interest cannot be surpassed The next attraction anonunced by the Lyrie is "Washington Society Girls" which runs for a week opening this afternoon. The performance has this afternoon. The performance has the usual burle-que vehicles, and an ollo, giving up to date specialty acts. "Oh What Joy" is the title of the com-edy which affords the burlesque artists their opportunities, while the specialty their opportunities, while the specialty acts include Eldora in an exhibition of intricate juggling. West & Williams, a pair of up to date talkers and sing-ers, Grace Mantell, a sweet singer, Dave Marion in an original sketch en-titled "Moving Day" Apple Dation titled "Moving Day," Aggle Behler, Lou Adams, the side splitting Dutch comediau, the Lynotte sisters, singing comediennes, and Ah Ling Foo, a won

to need recalling, and although it is now almost a decade since Sn Squires Bancroft retired, the reputation he gained as manager of the London "Haymarket," has suffered no diminuderful conjurer. The closing burtesque is entitled "Krausmyers Alley" and is said to be a "scream" from beginning to end.

----THEATRE GOSSIP

Cissie Loftus left New York for Lon-

don a few days ago. There she is to appear as Poter Pan in a Christmas revival of Barrie's play. She has no plans, apparently, for a return to America.

George Ade has sold bis play. "The County Chairman," to Maclyn Arbuckle and Joseph E. Luckert, manager of the Columbia theater, in Washington. The company will remain intact and con-tinue its tour of the east and middle west with Mr. Arbuckle as the star.

The hint of a surprise appointment, however, makes one believe the new "Sir" will be added, not to any of the names mentioned, but to that of F. R. Benson. And on second thought the thing would not be surprising at all, but obset the mest worthy if not the Eddle Foy has an ambition to play Touchstone in "As You Like It." "It's a great part." writes Mr. Foy. "First he comes on as a Hungry Joe, then as a Bum Romeo, and in the last act like an actor fighting the syndicate. If I played the part I wouldn't change a line." but about the most worthy, if not the most popular that could be made. To

many Americans, this actor-manager's name probably will be unknown, but here it is synonymous with art literally "for art's sakt"—the art of the player. Benson is the proprietor of what is undoubtedly the best repertoire company in Englandat the present time. He Isn't a popular favorite in London, for the reason that he sticks closely to the classics—Shakespeare, Sheridan and the Greeks—but chieflyShakeppeare, and London' doesn't care for classical Belasco & Maver, the San Francisco theatrical managers, having lost the Central theater, which they have made the home of lurid melodrama for several years, have secured control of the old Alhambra, at Eddy and Jones the old Alhamber, at Eddy and Jones and London' doesn't care for classical streets. They will shortly remove their productions unless they are so smoth-

while Edmund Breese and Grace El-liston are acting "The Lion and the member me as she did."

WHO WILL BE THE

ONDON, Nov. 4 .- There is a rather

definite understanding throughout

the theatrical profession that an

actor will be among the recipients

of knighthood, this year. There has

been no official announcement on the

subject, of course, there never is, but

the report has gained such wide cur-

rency that there is undoubtedly some-

thing in it. And, of course, speculation

as to who the new theatrical knight will

Off-hand, one would say it probably

lay between John Hare and Beerbohm Tree, but there are rumors that a sur-

prise is in store. These appointments are made, not by the king, but the gov-

ernment, and after such a choice as that of Affred Austen as poer aureate it is difficult to say what will happen. On the other hand, the actors knighted

thus far have been eminently worthy of this honor. There have been only three, Irving, Sir Squire Bancroft and

Sir Charles Wyndham, and in each case the services rendered to the stage was

inquestionable. Wyndham's record is

of course, too well known to Americans

John Hare is in every respect worthy

many Americans, this actor-manager's

Special Correspondence.

be is keen.

tion.

being jilted by Miss Hopper. "Then, too, I have just taken keen njoyment in seeing Miss Anglin play n 'Zira,' says Modjeska in an inter-

enjoyment in seeing Miss Angin play in Zira,' says Modjeska in an inter-view. "Shall I tell you what the effect of her acting was? Well, she made me shed tears; real tears. That was what she made me do. I ought to hate her for it, but I love her." Mme. Modjeska pointed to a bunch of violets that Miss Anglin sent to her in the box at the theater from her dressingroom. They were beginning to fade, but she sald: "I want to keep them as long as I can, for it was very sweet of her to re-

Fenn, who wrote "Hop o' My Thumb' and "Saturday to Monday," W. W. Ja-

. . .

To a certain young American dram-

tist-who is known to fame, however, or work of guite another kind-Sir

the Stanslaws piece at some time or another-perhaps during his projected

fareweil tour in America—but the fact remains that he died without producing it, and so Mr. Stanslaws loses the ines.

timable advantage that such a produc-tion would have been to him in his ef-

fort to gain recognition as a play-wright. At last accounts the inventor

of the Stanslaws Girl was working on a four-act play of which he had great

hopes, but which he did not intend to offer to any manager until after Sir

Henry Irving had produced his curtain

knowledge that I was disloyal to dear Lady Babbie and to the well beloved 'L'Aigion.' "Mr. Frohman, I believe, said noth-

Mr. Fromman, I beneve, said hold-ing to Mr. Barrie about my anxiety to play Peter until he met him last spring in London. After the meeting ha sent me word that Mr. Barrie, in reply to his statement, had said, 'Whether or not Miss Adams was to play Peter Part I did not know but I am going to Pan I did not know, but I am going to send her word that it was she who in-spired the writing of the play. "And so what was in my mind with

regard to the play, the part and myself was really true.

"I am so happy to think that all the people who go to the theater and who loved Babbie of "The Little Minister" are now going to love Peter. I have scene

times I played it were written. "Peter Pan, it may seem strange for me to say, is the most difficult charac-ter that I have ever played. Peter keeps me ever so busy from 8 o'clock until 11-no, not from 8 to 11, but a good deal later than 11, because Peter does not leave me when the play is over. He clings to me almost through good deal later than 11, because Peter does not leave me when the play is over. He clings to me almost through all my waking hours, and he is with me as much on the street and in the home as he is on the stage. He is a charm-ing companion at all times, for there is the perpetual breath of youth in all his achievements and an exuberance of

joy and life throughout his character.

"It is the most satisfying part in that way that could fall to the lot of an actress, and there is real repayment of the trouble and work of acting him in the gratification and happiness which such a creation inspires. You see, Pe-ter gives full opportunity for playing with feeling, and also with comedy, and is in every way a part that requires the fullest attention of the actor. In addition to this, Peter must fly, Peter must dance and Peter must sing. Untit I appeared in this play I had never I appeared in the stage with an orchestral accompaniment. When it came to doing this at the Empire last Monday evening it was a serious moment for me, and, I

ity or not. On the opening night the one thought that filled my mind almost one thought that filled my mind almost to the exclusion of everything else, when I was about to gay, 'See me fly,' was that I might not fly. Suppose I didn't fly, what would happen? That was real excitement. I tell you. "That trouble I got over, however, but it made way for another. I had to remember that away down there in the fourth act ofter fighting a hand

to remember that away down there in the fourth act, after fighting a hand to hand conflict with the pirate, Hook, I was to run to the upper deck, grab a rope and swinging out on it, was to kick him overboard. I knew that Hook would be there all right, but all through the scenes leading up to that particular parformance are not be through the scenes leading up to that particular performance my mind kept wondering about that rope, and so it went on from one thing to another throughout the play, until I was at last comfortably seated in my little house on the tree tops, where, without speak-ies a word but simply waying a goodby

There was a particular kind of roar with which Sir Henry Irving's first night audiences used always to greet him, the ordhary hand-clapping prov-ing quite inadequate to the occasion. I never heard that roar accorded to an-

givings. A NEW TEST.

SEE The Raid on the Still. The Still in Operation, The Moonshiners at Work, The Big Fight Between the Secret Service Officers & the Moonshiners. "These, however, may all be accepted as the least of dear Peter's troubles. The one supreme test of nerve came to-ward the end of the third act of the play, when the fairy Tinker Bell lies dying, and when it becomes necessary to get the audience to express its be-lief in fairies in order to save Tinker's Commencing Thursday, Take Warning! Lock Your Gates, For life. Now, it is a situation absolutely new to the stage to suddenly make an assemblage of people a part of the play, and to call upon them to respond with Historic Hilar-ity, Hemely Rumor Tend-or Touches. A JOLLY A Complete Scenic Pro-duction All Special Scenery the same readiness the trained actor would take up his cue. Nobody could possibly forecast what the effect of such a thing was going to be. "You see, when an actor talks to an-other actor upon the stage there is sure to be a renk in either action or works. AMERICAN to be a reply in either action or words. But when an actress steps down to the footlights and says 'clap your hands and wave your handkerchiefs, if you would save Tinker Bell,' there is See Happy Jack "The Tramp" He's a Winner. TRAMP See Fio, the Circus Queen She's a Beauty no means in the world of knowing what the people on the other side of the footlights are going to do. You expect them to clap their hands and wave their handkerchiefs, but if they don't do it, how are you to go on with your

Will be at the New Grand Theatre for 3 days.

Prices Never Change-Nights 25c, 50c, 75c, Matinees 25c,





Utah

Mt. Pleasant, - - . -



many delightful letters about 'Peter Pan,' and they are all written in the same sweet, affectionate and admiring vein in which the numerous Babbie letand "Saturday to Monday," W. W. Ja-cobs has turned his recent short story, "The Temptation of Samuel Burge." Into a one-act play, which is to be put on at the Haymarket. This is one of the most laughable trifles that Jacobs even has written, and it should make an interesting curtain-raiser. By the way, everyone who saw Jacobs' "Beauty and the Barge" in London is surprised at lis failure in America. One rather doubts if it was quite done justice by Goodwin and his company: certainly it was a rollicking affair as played at the Haymarket. ters received by me during the many times I played it were written.

his achievements and an exuberance of

MUST FLY, DANCE AND SING.

Henry Irving's recent death must have meant rather a severe disappointment. This is Penrhyn Stanlaws, inventor of the famous Girl, who was second only to the Gibson damsel in popular favor at home a few years ago. Like most people who have made a big success of one thing this young artist's most cher-ished ambition is concerned with some-

it was a serious moment for me, and, I may add, it still is. "Then, there was the all important question whether I was really going to by on pat. On the opening night the

That critical moment in the play al-o haunted my mind. I thought and so haunted my mind. thought and thought of it until the situation arrived. Finally when it came, somehow or other brave with the in-spiration of Barrie's beautiful words, which I was invoking, I stepped down to the lights, and spoke the lines. "There was a pause-it seemed to me a long interminable pause and I shud-

dered. Then, all at once, the wonderful thing happened. "In a moment everybody became an actor in the play. The house broke into the applause that I had called for; they waved their handkerchiefs, and

Tinker Bell's life was saved.

WHEN THE MOMENT CAME.

"It was glorious, a happy, a tri-umphant moment for me, and I believe that the audience experienced the same great measure of delight in it that I did."



By W. E. Henley.

Where are the passions they essayed, And where the tears they made to flow Where the wild humors they portrayed For laughing worlds to see and know? Othello's wrath and Jullet's woe? Size Deter's where and Thron's well? Peter's whims and Timon's gall? 1 Millamant and Romeo? And Millamant and Romeo. Into the night go one and all.

Where are the braveries, fresh or frayed? The plumes, the armor-friend and foe? The cloth of gold, the rare brockde, The mantles glittering to and fro? The pomp, the pride, the royal show? The cries of war and festival? The youth, the grace the charm, the glow? Into the night go one and all.

The curtain falls, the play is played. The Beggar packs beside the Beau, The Monarch troops, and troops the Monarch troops.

The Molarch Maid: Maid: The Thunder huddles with the Snow. Where are the revelers, high and low? The clashing swords? The lover's call? The dancers gleaming row on row? The dancers gleaming row on row? into the night go one and all.

ENVOY.

Prince, in one common overthrow The Hero tumbles with the Thrail, As dust that drives, as suraw that blows, into the night go one and all.

Henley's fine ballade must have com back to many as they read the cabled descriptions of Henry Irving's stately funeral, "Into the night go one and all;" true, but we can be very sure that the name and fame of Henry Irving shall never be "as dust that drives, as straw that blows." For Irving was great of heart .- Chicago Record-Herald,

ished ambition is concerned with some-thing quite different, and in his case it is playwriting. A years or two ago Mr. Stanslaws, who spends a large part of his time in London, wrote his first stage piece of any importance—a little tragedy in one act, and thinking that he might as well aim high at the outset, sent it to Sir Henry Irving. Not long afterwards he was delighted be-yond measure by receiving a letter from the late actor, accepting the play, and undertaking to produce it as soon as the opportunity came. But with ac-tors great as well as small that is an elastic term. For example, a friend of mine who had a one-act play accepted of a knighthood: Bacroohm Tree has certainly worked hard to get one. He has made a lot of notable Shatcespeari-an productions, has given as end of charitable performances, and has charitable performances, and has founded a school for acting that seems to be turning out some promising ma-terial. Then there is Georgo Alexander, who made a really plucky and probably disinterested attempt, a while ago, to encourage the "native drama," but had mine who had a one-act play accepted by one of the best known of English omedians over three years ago, is still to give it up because he didn't over ex-penses. I think this actor-manager pri-vately considers that "Sir George Alex-ander" would sound uncommonly well. walting to see it put on the stage. Irving proved no exception to the rule. No doubt he fully expected to appear in

To

raiser.

the Haymarket.