

novelty of a good solid spell of idleness at her home in this city after a full year's absence. During the time she has been away she has done some gigantean work in her profession, and the rest she is now taking is surely well earned. Since she went away she has played one month with Bellew in "A Gentleman from France," 21 weeks with Eleanor Robson in "Audrey," and a spring tour of five weeks with the same actress in "Romeo and Juliet." That brought the regular season to an end and she then accepted a proposittion to go to Denver at Elitch's Gardens, where the season was so successful that it spun out to 14 weeks. A large number of plays was produced, among them "Audrey" with Maud Fealy in Miss Robson's part. The theater at the Gardens-half an hour's car ride from Denver, holds 2,500, and was always nearly

After a few week's rest Mrs. Russell will again return east to regume her connection with the Eleanor Robson company. The opening play will be "Merely Mary Ann" in which she will have the character part. If "Agatha," Mrs. Humphrey Ward's new play, is pro-duced by Miss Robson, Mrs. Russell will have the role of an adventuress. Mr. Russell, who left Salt Lake some

weeks ago, is now rehearing with Mrs. LeMoyne's company, and will open with her in "Lady Berinthia's Secret," in De-troit next Monday evening.

Next week will be a lively one at the Salt Lake Theater every night except Thursday being occupied, with matinees Wednesday and Saturday. It is something of a coincidence that the week will be filled by two operas running under different management, but both written by the same composer and librettist.

librettist.
"The Burgomaster," whose tuneful "The Burgomaster," whose tuneful music came from Luders' fertile brain, and whose story is by Frank Pixley, has been seen in Salt Lake before, and it then scored a very happy success. The present company is headed by Miss Ruth White, who is singing her original role of "Willie," and who is said not only to be an excellent singer, but a heautiful woman. Oscar L. Fig. but a beautiful woman. Oscar L. Figman, well known as a German comedian, has Cawthorne's old part. The
sale for "The Burgomaster" is now
going on at the box office and a big
turnout is looked for.

"The Prince of Pilsen," also by Luders and Pixley, is even more widely famed than the other work. It must have some especial merit, or it would not have been taken in hand by the noted proprietor of the Castle Square opera company, Henry W. Savage, who wade the production to this city. "The sends the production to this city. "The Prince of Pilsen," in fact, has been swept along on a high rolling wave of success ever since its first production. It crowded the Tremont theater in Boston every night for five months; it ran four months in Chicago, five months in New York, and it now comes fresh from a second engagement in Chicago where the enthusiasm has been greater than ever. The present company is the priginal one, and includes Arthur Donaldson, the first impersonator of the role of "The Prince of Pilsen," who has never missed a performance since the opening night; Miss Trixie Friganza, a well known name in Metropolitan proands the production to this city well known name in Metropolitan pro-fuctions, is to be the widow Crocker, while the part of Hans Wagner, the Cincinnati brewer, is committed to Jess Dandy. The company is a big less Dandy. The company is a big one, and carries in addition to a heavy chorus, its own special orchestra.

The Grand season opens in earnest next Thursday night, and from thence forward there will be a very few nights antil spring that the house will be lark. Next week's attraction is the lamous play, "Lady Audley's Secret," framatized from the equally famous sook. It will be presented by George Wessells, a well known coast actor, who has several times before appeared in Salt Lake, and who always left a good appression. Nearly every one has read its Braddon's celebrated novel, and ill such will, no doubt, be curious to ritness its stage production. The entagements lasts three nights, with a laturday matinee. jaturday matince.

THEATER GOSSIP.

Maxine Elliott arrived Tuesday or he Krenprinz Wilhelm and although the has been quite ill for a month, winced her desire to plunge right into winced her desire to plunge right into vork by driving direct to the Garrick heater where she expected a rehearsal cher new play, "Her Own Way," was no progress. But Clyde Fitch had given the members of the company a day's est after an exhausting rehearsal monday. Miss Elliott was met at the fier by her husband, N. C. Goodwin and a party of triends, whom she had twited by wireless messages sent via he Nautucket station the night bears. She looked well but much thinhe Nautucket station the night beore. She looked well but much thiner than when she left for England,
for several weeks she has been suffering from neuritis, but declared herse'r,
in the mend and quite fit for the seaon's work. She studied the new play
and her part with Mr. Fitch in England
and had all the principal members of
er company as her guests at "Jackrood," the country estate of the Good,
the for several weeks, as well, so that rins, for several weeks, as well, so that er rehearsals now will only be to put he finishing touches upon the play he coming season when the will be uner the direction of C. B. Dillinghain, rill be Miss Elliott's first as a single tar. She has shared the stellar dis-inction with her husband, N. C. Good-in, for two or three years, but this eason she will have it all her own

Harry Corson Clark opened the sea-on in "His Absent Boy" at the Tabor irand, Denyer, Aug. 30. The heat was itense; but the play did good business,

The attraction at the Grand following Lady Audiey's Secret" will be "The agement of three nights, opening Mon-

Of Ned Royle's play the Dramatic lews says: "My Wife's Husbands

Ada Dwyer Russell is experiencing the novelty of a good solid spell of idleness at her home in this city after a full year's absence. During the time she view of the fact that we like was in good, light comedians, his work was in the nature of a treat. The play, free from suggestiveness, might have some of its profanity eliminated; then he will have a wholesome production.

It is understood, says the San Fran-

to meet her needs.

The project of a benefit, which was suggested the latter part of last season, has come to naught, and the invalid actress is without means to pay for medical care and board at the place in Saratoga, where she has been since she was stricken with paralysis.

The Actors' fund, no doubt, would be willing to give help to Madame Janauschek, should she ask for it; but it

It is likely that they will bring enough

seems that she has an indisposition now



RUTH WHITE,

In "The Burgomaster."

cisco' Review, that Nance O'Neil has lost her New York opening, and that there is nothing in sight for her. First Perley let go his contract, then Billy Salvini, who is said to be well and Brady dickered with Rankin, and now both propositions are dead,

Grace Elliston, who will take leading parts in Richard Mansfield's production of "Ivan the Terrible" and "Old Heidelberg," has arrived in New

Mudame Janauschek's remaining fewels and other possessions are to be disposed of at auction in order to procure funds sufficient to care for her during her illness, which seems to be ap-proaching the end If these memen-tors of the once great actress are offered under favorable circumstances,

Salvini, who is said to be well and vigorous at 73, no doubt owes in a large measure the conservation of his health and powers to the fact that he has never in his career acted more than three or four times in a week in any circumstances.

That is the custom with all the Italian tragedians. Ristori and Duse and the rest have generally confined their performances to three in a week throughout their careers, and have alternated characters in order that they should find the necessary variety. Our tragic actors, who play the same

part seven or eight times a week, are worn out before they attain to three

score. The Italians are wiser .-- Mirror.

JOS. HAWORTH'S DISTINGUISHED CAREER.



Joseph Haworth, the actor, died suddenly and in peculiarly distressing circumstances at Willoughby, Ohlo. on Aug. 28. He had gone a week or two

ago to the little Ohio town, where recently he built a summer home, to spend a short vacation with his sister. 'Kate Haworth, to whom he was deeply attached. Together they had been on a visit to a brother living at a nearby village, and were returning when Mr. Haworth became slightly indisposed and went to a hotel in Willoughby to rest for a few hours before proceeding to his home, two miles away. At 8 o'clock in the evening Miss Haworth went to the room occupied by her brother and found him lying on the bed lifeless. It is believed that his death was due to heart disease.

For many years past Mr. Haworth has been accounted one of the very best actors on the American stage. He

has been accounted one of the very few says. "My Wife's Husbands' roves to be a capital entertainer, and its a pity that Edwin Milton Royle id not make his play a trifle longer and add a few more gossiny society comen, so that most of the time would at be spent listening to the orchestra, he idea of a woman having three asbands and sighing for a fourth is mething of a reminder of Agnes moth's work in the old days of the best actors of the period, and his ambition drove him to great exection on the Markets stage. He was permitted to recits stage. He was permitted to recits stage. He was permitted to recits formance in the management, LANGTRY ON A RUSH TOUR.

To the Savoy theater this week has dramatic prefersion in the ladience, was attracted by his personality, his musical voice and his earnestness, and she offered in in ence was always toward the better ment of stage art. He was inspired, in the early years of his public life, by the best actors of the period, and his ambition drove him to great exection between the management, LANGTRY ON A RUSH TOUR.

To the Savoy theater this week has dramatic prefersion in the management, LANGTRY ON A RUSH TOUR.

To the Savoy theater this week has dramatic prefersion in the most of the country, was in the audience, was attracted by his personality, his musical voice and his earnestness, and she offered in in the soft stage and stream to find the country, was in the audience, was attracted by his personality, his musical voice and his extensively in the management,

LANGTRY ON A RUSH TOUR.

To the Savoy theater this week has dramatic prefersion in this country, and through his whole care risk in the audience, was attracted by his personality, his musical voice and his extensively in the management.

LANGTRY ON A RUSH TOUR.

To the Savoy theater this week has dramatic prefersion in the same time they come with the country with a new English of the same time materially increasing their trust to him the role of Buckingham in a performance took his personality, his musical voice

American tragedians. That he did not quite reach the goal of his dreams was due, perhaps, more to the lack of pub-lic interest in the Shakespearean drama during the years of his best endeavors. than to any shortcomings of his own. As it was he grasped every opportunity to appear in the classic drama, and is nor too much to say that he was occassful in every classic role that he idertook. He was a man of unusually broad mental attainments, a master of the mechanics of acting, and in tem-perament a thorough artist. By his death the stage loses a disciple that can ill be spared.

Mr. Haworth was born in Providence, R. I., on April 7, 1855, and in his child-hood he was taken by his narents to Cleveland, Ohio, which city was thereafter his home. At the age of 10 he went to the theater for the first time and saw a performance of Monte Cristo, in which Clara Morris appeared as Mercedes. The lad was so deeply impressed by the play that young as he was, he conceived a passion for the theater, and became a regular habiture of the gallery. After receiving a modest education in, the Cleveland schools he went to work in a newspaper office. The employment was little to his taste and he devoted his best thought and energies to the study of acting and elecution. When he was 18 years old Mr. Haworth encountered the chance that opened to him a career on the stage. He was permitted to recits "Shamus O'Hrien." at a benefit performance. Charlotte Crampton, who was in the audience, was attracted by his personality, his musclest. Mr. Haworth was born in Providence

way up from the humble position of general utility to that of leading man. Some idea of Mr. Haworth's feeling character may be gleaned from his own description of his first meeting with Edwin Booth. In an interview a

ew years ago he said:
"I had read of the tragedy that cast a mantle of blackness around our hero of the stage for a brief period and left the stamp of everlasting sorrow on his pale, intellectual brow and in his luminous eyes, and that served to create in our own imaginations the ideal Hamlet, lago and Lear. Naturally, when the announcement was made that the great artist was coming to play at 'our theater,' I was much exercised and grew frightfully nervous, having been cast (for the first time) for Laertes, Cassio and Edward IV in Richard III. What troubled me was my anxiety to please in the folling bout in the last act of Hamlet. I played the part with all the nervous force I possessed, and perhaps a little more; and—reaching the that scene-i met on the boards for the first time Edwin Bootn, as Hamiel, face to face. There was something indescriba-ble in that look; I was unnerved, and looked my discomfiture. My neart seemed to come up in my throat, but, as some one has said, I had presence of mind enough to swanow it.' Trembing visibly (Mr. Booth noted it), I tried to fence, but was too frightened. Mr. Booth smiled and said "rou're all right my boy, begin.' The encouragement of those sotto voce arguments was all I needed. I fought well, and when the curtain was lowered Mr. Booth came, assisted me to rise, and said: man, that is the first time that fight has gone perfectly the opening night. thank you.' I choked in earnest, went to my room, disrobed, and shot home to my dear old mother to tell what Mr. Booth had said."

Not very long afterward Mr. Haworth himself played the role of Hamlet in the same theater. It was on May 10, 1878, and was the occasion of his farewell to Mr. Ellsler's company. Effic Ellsler was the Ophelia. He had now come to be an actor of recognized ability, but he was warned by his fellows against attempting Hamlet. His portrayal of the character, however, won nothing but praise, and many there were who declared that it was second only to Mr. Booth's mas-terly interpretation.

In the autumn of 1878 Mr. Haworth became a member of the stock company

became a member of the stock company at the Boston Museum, appearing there for the first time on Sept. 7, as Count Henri de Beausoleil in "Satan in Paris."

He remained at the museum for three in the played.

Mr. Haworth is survived by his brother. William Haworth, the actor, and dramatist: his elster. Kate Haworth, and other relatives.—Dramatic Mirror.

the Profession.

New York, Sept. 7 .- The ubiquitous

ly melodies, handsome costumes and at-

tractive young women, came to the

proval by an audience that fairly over-

flowed the capacity of this large play-

house. The fraternal Rogerses have

become one of the fixed institutions of

New York life. They roll into town every autumn with a new melange that passes muster for a play, whether bless-ed with a plot or having no story at all and the crowd arises to greet them

with a fervid enthusiasm quite remark-able to behold-for New York isn't

given to the open expression of delight as a general thing. The ticket specu-

to purchase what they choose in spite of the vigilance of most theater pro-

prietors, hall the approach of the Rog-ers boys with earnest acclaim, know-ing that it means money in pocket, for this attraction draws largely from among the people who don't care what

they pay for what they want. There were very many indiciduals in Monday

night's throng who gave as high as \$10

apiece for their seats and were apparently quite cheerful about it. There

will doubtless be those who will write indignant letters to the newspapers re-

garding the extortions of the ticket peddlers, but next year the same thing will occur all over again with precise-

ly the same results. To describe a

who manage somehow or other

Special Correspondence.

man at John Ellsler's Academy of Music. Miss Crampton became deeply interested in the ambitions of ner young protege. She devoted herself to instructing him in the art of the stage, and presently be was engaged by Mr. Ellsler at a salary of \$10 a week to play utility parts as a regular member of the Academy of Music Stock company. For several seasons Mr. Haworth was a member of that notable organization, playing in support of the noted stars of the day, and gradually working his way up from the humble position of whom Mr. Haworth was a devoted au-mirer, he played for two seasons, ap-pearing as Iago, Cassius, Icilius and other important roles. The sad break-down of Mr. McCullough put a period to this association. When the noted tra-gedian was stricken he fell into Mr. Haworth's arms, and was borne by him

om the stage. Mr. Haworth's next engagement was in Dion Boucicault's Robert Emmett, in Chicago, and he then went starring under Frank Sanger's management ir "Hoodman Blind." This was followed by A successful starring tour in "Paul Kau-yar." In this drama he played for four years. Next he starred in a repertoire that included the Leavenworth case, St. Marc, Ruy Blas and The Bells. In the spring of 1895 he originated the role of spring of 1835 he originated the role of Rinaldo in Ernest Lacy's play of that name, and played it on the road under George H. Brennan's management. Sub-sequently he appeared as leading man with Madame Modjeska, and played a special season with her in San Francisco. Among the many prominent parts that he played in New York and on the that he played in New York and on the road during the next several years were oliver St. Aubyn in The Crust of Society, Ben Beckman in On Change, Ralph Izzard in Ye Earlie Trouble, Sir John Finnesse in Sappho, Lord Cecil in The Diplomate, Ira Brasley in Sou. Colonel Kerchival West in Shenandoah, Ralph in The Ghette, Vinicius in Quo Vadis, the stellar role in Robert of Sciety, and John Storm in the Christian. He was also at various times leading man with Clara Morris, Margaret Mather and Ju-Clara Morris, Margaret Mather and Ju-

Last year Mr. Haworth played the leading role in the production of the Mormon play. "Corianton," in the west, and was credited with a great success. Upon returning to New York he succeeded the late Parry Johnstone as Cassius in Richard Mansfield's pro-duction of Julius Cassar at the Herald duction of Julius Caesar at the Julius Caesar at th with Blanche Walsh. Again he won success. At about that time he said to the writer that he felt that he was about to gain the high place on the American stage toward which his ambition had, through his long career, steadfastly pointed. He was full of enthusiague plans and hopes for the future. But Prince Dimitri was the last sale that he played.

of Mrs. Langiry's present tour, which

THE ADDRESS OF THE PARTY ADDRE

Leander Richardson's Letter

Rogers Bros. Roaring Success-The Langtry Will Rush Her Tour-Collier's Big Hit in "Personal"-Notes of

gramman announ monument announ announce and

Rosalind is an altogether charming impersonation, and it seems unfortunate that circumstainces will not permit its retention for a longer period at this time. New Year's loss, however, will be the gain of other cities, for the actress and her capital company start out upon an extensive tour beginning next Monday night. This "As You Like It" will prove a sequipe treat to all who will prove a genuine treat to all who are interested in the comedles of Shakespeare adequately and even liberally presented.

DRAMATIC NOTES.

"Three Little Maids" has turned out to be an enormous hit at Daiy's theater, where it will doubtless bun intil the end of the year, at least. Comedian Huntley has taken Broadway by storm with his utterly absurd portrayal of a London "Johnny" without any brains

still held in the closest secrecy.

Next week will be lively for the first Seventeenth St., Denver, Colo.

sell. Evie Stetson, the McCoy sisters, and Weber and Fields themselvez.

MISS CROSSMAN'S ROSALIND.
Henrietta Crossman is making a "one-week stand" of Naw York just now at the Manhattan theater, with an excellent revival of "As You Lake It" Miss Crossman is an actress of high worth and serious meltives, and as such is entitled to earnest consideration. Her Rosalind is an altogether charming impersonation, and it seems unfertunate that circumstances will not permit its retention for a longer period at this time. New Year's loss, however, will through the Manhattan themer at the Manhattan themer and George Ade's "Peggy from Paris" at Wallack's.

"A Princess of Kensington" back."

"A Princess of Kensington" Endrawing great crowds to the Broadway theater, in spite of the fact that the press writers treated it with some disdain at the beginning. These gentlemen, however conscientious, ary not fallfble, and the public occusionally verses their verdict, as in the present instance. The entertainment is distinctty "classy" and vastly pleasing to the better grade of theater patrons.

LEANDER RICHARDSON.

For comfort, good service and low rates, patronize the Nickel Plate Road, Good road-bed, splendidly equipped trains and first-class dining-car ser-David Belasco announces the opening of his theater for Wednesday of next week with a limited run of "The Darliax of the Gods"—Blanche Bates in her orginal role. Then comes Mrs. Carter for 2s performances of "Du Barry," and after that Mr. Belasco will produce his new play, the details of which are still held in the closest secrecy.

Next week will be lively for the first

GLO. D. PYPER. Manager.

NIGHTS Commencing MATINEE WEDNESDAY AT 3.

MONDAY

Pixley and Luders Greatest Musical Comedy.

BURGOMASTER

With RUTH WHITE and OSCAR L. FIGMAN and the BIG ORIGINAL COMPANY, including William Riley Hatch, Thomas Ricketts, Charles Sharp, R. J. Moye, George McKissock, Helen Dexter, Harriett Shelden. Louise Brackett, and Josephine Ditt, and

THAT CREAT BEAUTY CHORUS MERRIEST MUSIC. CLEAN WIT.

NIGHT-Lower floor, \$1.50; First Circle, \$1.00 and 75c; Family circle, 50c; gallery, 25c. MATINEE—Lower floor, \$1.00 and 75c; First Circle, 50c; Family Circle, 25c.

SEATS NOW SELLING.

TABERNACLE-Oct. 14-15, Nordica and the Great Duss Orchestra.

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GEO. D. PYPER, Manager

FRIDAY EVENING Two Nights, BEGINNING SEPT.

MATINEE

5 Months in Boston.

5 Months in New York.

5 Months in Chicago

Henry W. Savage **ANNOUNCES**

Most Brilliant Most Tim: ful. Kost Popular.

The Merriest Musical Comedy Success.

"PRINCE OF PILSEN"

By Frank Pixley and Gustav Luders, Author of "King Dodo." Cosmopolitan Cast! Capital Chorus! Opera Orchestra! This pre-eminent cast:

Jess Dandy. Arthur Donaldson. Nick Long. Walter Clifford. Henry Taylor.

Trixie Friganta. Elmina Forrest. Idalene Cotton. Ada St. Albans.

A STUNNING ARRAY OF GORGEOUS GOWNS.

PRICES, 50c, 75c, \$1.00, \$1.50. Box Seats and two rows of Dress Circle, \$2.00. SALE BEGINS WEDNESDAY.

NORDICA. America's Greatest Singer, at the Tabernacle, October 14.

JONES & HAMMER, Mgrs.

PRICES: NIGHT-25 ets., 50 ets., 75 ets.

NICHTS Commencing

Thursday, September MATINEE SATURDAY, 2:15 p.m.

The Distinguished Actor,

MR. GEORGE WESSELLS

And His Excellent Company presenting

Lady Audley's Secret.

ALWAYS A FAVORITE.

SEATS ON SALE TUESDAY.



TRIXIE FRIGANZA, In "The Prince of Pilsen."

Rogers brothers play, isn't a particularly fruitful pursuit, for all these works from the fertile pen of John McNally are allke in the subordination of story, probability and most of the other dramatic elements to the single purpose of producing laughter. The author is singularly successful in this direction. and the present concoction known a "The Rogers Brothers in London," proves to be quite as adroit a continuous bit of nonsense as any of its predeces-sors. The Rogerses themselves crack their dialectal jokes and sing their parody songs as heretofore to the in-tense delight of their auditors; the richly gowned chorus girls supply a fine background of color, melody and grace; and Lee Harrison "feeds" the star comand Lee Harrison "feeds" the star com-edians with opportunities for repartee, while Joseph Coyne, quite inimitable in his special line of comicality, completes the leading features of the show. The whole affair may be summed up as a huge success, gratifying alike to the public and the management.

is to be conducted upon the basis of brief, rapid-fire engagements, indicat-Rogers Bros., with their annual pot-nourri of German dialect "gags," live-out as an attraction. When she first came to this country, the larger part of the interest in her personality was tractive young women, came to the centered in the male population. I Knickerbocker theater on Monday may seem an odd fact, but it is a fact evening to be received with an al- nevertheless, that Mrs. Langtry at the most continuous roar of laughing ap- present time derives the best part of her support from the members of her own sex. This condition is due to the fading of her physical charms and the substitution of millinery marvels. We hear less and less of the great beauty hear less and less of the great beauty of "The Jersey Lily" and more and more of her superb gowns. The peachy complexion about which the press agents used to rave has been sent to the discard, and the Parisian dressmaker is the trump of the moment. It must be said for Mrs. Langtry that as a fashion plate she is a most distina fashion plate she is a most distin-guished success, even though she neither moves nor convinces us as ar actress. Her matinee crowds, in which you won't find one male person among 300 girls, old and young, are even larger than those drawn at night, and if you stop to hear what the people say as they file out upon the sidewalk, you will notice that they are not talking about the play or the acting, but are rhapsodically expatiating upon the hapsodically expatiating upon the qualities of Mrs. Langtry's frills and

COLLIER'S BIG HIT. One of the distinct hits of the early

season has been registered at the Bijou theater by William Collier and his as-

"Personal," the authorship of which is attributed to Eugene Presbrey. It is quite evident, however, that Mr. Coller himself wrote most of the dialogue, the more particularly that part of it in which he participates as an actor. It is distinctly and unmistakably Collier-esque, not alone in flavor but construc-tion, and it flows along with an unceasesque, not alone in flavor but construction, and it flows along with an unceasing ripple of genuine merriment. The newspapers didn't take very kindly to "Personal" on the first night, showing an inclination to view it from a dignified standpoint not entirely fitting to the consideration of pure farce. Apparently the critics expected a high and serious order of composition, and their disappointment was obviously keen, although it did not extend to the audience in general. To tell the plain truth there was more and heartier laughter during the progress of "Personal" than I have heard in a place of amusement in any one night during the past year. The piece is written around the adventures of a youns newspaper man who suddenly and unexpectedly falls heir to a large fortune, simultaneously tumbling overhead and ears in love with the daughter of a rich man whose wife has a yearning for society leadership. The newspaper chap undertakes to straighten out this and other kinks in the domestic and business life of his prospective father-in-iaw, and is so successful in tic and business life of his prospective father-in-law, and is so successful in the end that he not alone wins the girl of his choice but captures the confi-dence, esteem and gratitude of all the other personages in the play. Mr. Collier plays this central figure with fine spirit

and effect, and has unmistakably taken the fancy of the public, since the Bijou is completely filled at every performance. Louise Allen Collier, as a breezy Nebraska girl; Nanette Comstock, as the demure young heiress with whom the hero falls in love; Marion Abbot;, as a good-hearted widow engaged in as a good-hearted widow engaged in the promotion of society aspirants; Charles Swain, as a nearly-always intoxicated butler, with an assumed English acrent, and George Nash, as a young doctor who is very nearly "cut out" by a fortune-hunting foreigner, contribute very materially to the success of the entertainment. Mr. Collier is being "starred" this year by the Messrs. Weber & Fields, who are branching out oute Fields, who are branching out quite extensively in the management of thea-