

Friday, March 6, 1874.

Coleman with Macready.

Macready had been advertised for many weeks. He was a star whose advent invariably filled the company with dread, on account of his brusque behaviour. Coleman had acted with him previously, and informed the company a few days before the arrival of the great man, that he was on intimate terms with him, and that Macready thought very highly of his (Coleman's) attainments. On the arrival of the London star, the company, on the tip of expectation, thronged the "wings" and stage to see the meeting between the patron and his protégé.

"You remember me?" said Mr. Coleman, gliding up confidently with outstretched hands. "No, sir," replied Macready, coldly.

"Why, I had the honor of playing Iago to your Othello at Bath last year. Do you remember now?"

"Remember you, sir? Good heavens! I shall never forget you."

Macready once met an actor by the name of Pouncefort, who, like Coleman, spoke largely of favor received from the tragedian. The rest of the company complained of Macready's insolent and grumbling propensities, as they had appeared when they had met him.

"He never uttered an unkind word to me," said Pouncefort. "I played the 'round' of all the second parts to him, Iago, Othello, Macduff, etc., and not a syllable of fault-finding ever passed his lips. He had a first-class opinion of me, I know."

This was, of course, highly satisfactory to all parties and more especially to the stage manager, on whom devolved the task of "casting" the pieces in a way that would not only be conducive to their being well received by the audience, but agreeable to the London star. The morning arrived. Macready stalked on the stage. The prompter placed a chair for him at the prompt-table, and Macready entered at once into a conversation with the stage manager.

"How are the pieces cast?" asked Macready.

The stage manager began to turn over his papers and hurriedly placed one or two thin narrow slips beneath the eye of the great man. "These are some of the casts," he said.

"No! No!" said Macready, impatiently pushing them from him. "I'm not particular as to who play the minor characters, but I should like to know who is my Iago, Othello, Macduff, etc."

The stage manager's face brightened. "There, I think, we can please you. We have a gentleman you have played with before."

"Oh, indeed? Where did I meet him?"

"At Bristol,"

"At Bristol? When?"

"Two years ago."

"Bring my book of engagements," said Macready to his attendant agent.

The volume was produced.

"Bristol, two years ago?" mused Macready, as he turned the pages.

"Why," he said, starting suddenly up as his eye fixed upon the entry, "it was the very worst company I ever performed with! Pouncefort! Pouncefort! Is he here?"

"My second?" roared the tragedian.

"Certainly," replied the manager.

"Oh, heaven help me!" answered Macready, striding up and down the stage.

"Why," said the other, following him, "he said he was a favorite of yours."

"Yes," he said, that while you found fault with everybody else, you did not once find fault with him."

"With him? No. With the others there was some hope of doing good, but with him, by heavens, there was none."—The Arcadian.

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WILL take notice that the Selection of Salt Lake County are hereby notified that the ground following: The building of a bridge over the Cottonwood Creek and the residence of Charles A. Harper in Big Cottonwood precinct, at 10 o'clock a.m. Saturday, March 8, 1874, at a public hearing, will be held at the residence of Alva Koller, at 10 o'clock a.m., on the same day. Descriptions and specifications are known at the time of holding. By order of the County Court of Salt Lake County.

D. ROCKWELL, County Clerk.
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