

GREEN ROOM TALK

Butte, May 9.—Frank Mayo, who comes to Maguire's opera house next Thursday in "Pudd'nhead Wilson," has made a unique record. "His stage career may be said to be divided into prologue and two acts," says a writer in the San Francisco Chronicle. "There were days when he played anything and everything, when he was a hit in 'The Streets of New York' and was proud of his popularity. That may be called the prologue. Then one fine day he struck a frontier play and the curtain rose on 'act first, in 'Davy Crockett.' No more delightful days. He had dreamed of the legitimate; but the legitimate was hard to woo. He sought romantic melodrama and sported himself as D'Artagnan in the Dumas heroes. There was no fortune in that. He adventured with new plays and some good ones; but none of them hit the fancy of the public. There were some who said that Mayo could play nothing but 'Davy Crockett.' There were others who knew him who thought differently and sympathized with him in the struggles he was making. The rush of new actors, new plays and the advanced theatrical management, which was made up principally of noisy and fulsome advertisement, drove the old school out of sight. The world had gone past Frank Mayo and he had not the nerve to yell and push himself into notoriety. He had heard little of him for some years. Once in a while we read of what he was doing, but Davy Crockett had almost become to him what the thumb-mark theory was to 'Pudd'nhead Wilson.' The new critics laughed at it when they spoke of Mayo, and made fun of all its class, while they enlarged upon the new psychological play, the nasty problem drama. But Mayo was not the old Mayo, more than the school of homely and romantic drama which this crowding crew of advanced bantams tried to cackle out of existence. The old actor and the old play and the old principles have come out on top, and England, France and America are all falling before the poetic, romantic drama and the story of simple suffering, enjoying, hating, loving human nature, as it has been in all the ages."

"Nobody but an old actor could have seen what possibilities were in 'Pudd'nhead Wilson.' Mark Twain, although he has never been seriously accepted as a novelist, has already contributed to the stage a fixed and everlasting type of a class of actors, who all the world is looking for in Colorado Sellers. No modern dramatist has done as much for us. Colonel Sellers is as true to-day as he was when Mark Twain put him in his book, and he will be as true to the time that is to be a thousand years hence. It is strange indeed, when one thinks of it, that the genuine bit of the actor should not have been searched for more like it. But, somehow, Mark Twain's reputation as a plain humorist has obscured his value as a humorist observer of character. It is not to be wondered at that 'Pudd'nhead Wilson' was passed by by the dramatists, the new school of actors, and the new class of managers. It needed an actor in sympathy with the old fashion to make it and put it into shape. But act second, 15 years after, of Frank Mayo's career is the vindication of the old actor and the old school of drama. Mark Twain has given us another fixed and established type of a class, and what Raymond did for Colonel Sellers, Frank Mayo is doing for 'Pudd'nhead Wilson.' Only more, for Mayo has made a play of the story, while the credit that Raymond got for the play of 'Colonel Sellers' belongs to Gilbert B. Densmore, the San Francisco critic.

"Frank Mayo can now speak of 'Davy Crockett.' He has not outlived the reputation he has made by it, and he has merged himself in a greater artistic standing. The success of 'Pudd'nhead Wilson' means much more than mere money or popularity. It is to have an influence on the drama of the country of great importance. It opens the door to the dramatization of many stories which have not been considered dramatic. 'Pudd'nhead Wilson' had 'The Old Homestead' been launched by a man of Mayo's position it would have had a greater influence than it has had. But it was ranked as a play about unsophisticated people, for unsophisticated people, and although its real value has been acknowledged in the country, it has been too much assumed that it was the atmosphere of the country. In fact, Frank Mayo's achievement with 'Pudd'nhead Wilson' is a great one. His performance of the part is artistic in the highest and best way. His adaptation of the story is singularly happy in the presentation, simply and naturally, of characters who seem to have stepped out of old life pictures and begun to sing in his day, and the place and time fills the stage, and giving the dominant key himself, he has brought every one, young and old, rich and poor, in the story into a harmony that is never lost. The stage has never been more useful to humanity than when it has moved, as 'Pudd'nhead Wilson' does, as 'The Old Homestead' does, that is, and kindly impulses of human nature. And when it does this by presenting human nature itself it seems as if it reached the highest possible function. It may not be the most intellectual form of the drama, but Mark Twain was more than a humorist when he conceived 'Pudd'nhead Wilson' and Frank Mayo is a great artist when he acts the part. And may his second act hold the public long and the curtain fall on a peaceful climax."

Miss Mary Hampton has cancelled her contract with T. Daniel Frawley, with whose company she was to play in San Francisco and over the Northwestern circuit during the coming season. Miss Hampton explained that this step was taken because Manager Frawley had engaged Miss Maxine Elliott to appear in the same company and had refused her demand for choice parts in all productions. Mr. Frawley said Miss Hampton had resigned through a mistake. "She is an actress who is at her best in emotional roles," said Mr. Frawley. "Miss Elliott is a comedy actress, and it was principally for these

parts that I engaged her. Miss Hampton understood otherwise, however, and her resignation followed."

There is a story behind the affair that differs somewhat from either the explanation of Miss Hampton or Mr. Frawley. Miss Hampton, up to two months ago, was the leading lady in Charles Frohman's "Sowing the Wind" company, and Miss Elliott has won distinction by appearing with Miss Ada Rehan at Daly's theater, New York. Both were engaged by Mr. Frawley in his company at the Columbia theater, this city, during the summer, but because of Miss Hampton's unkind remarks in regard to Miss Elliott's beauty, she has been dropped from the company's list.

Mr. Frawley has a rule in his company which states that there shall be no leading men or leading women, and under such a contract Miss Elliott was engaged. Then a contract was offered to Miss Hampton to sign, and she placed her name on it without any reluctance.

The company assembled in Denver to begin rehearsals prior to their western departure, and one morning when Miss Hampton was passing the time away reading her contract she failed to find any words showing that Mr. Frawley had engaged her as leading lady. She is known to be a young woman with a mind of her own and a temper not easy to manage. She went to Mr. Frawley, contract in hand, and demanded an explanation.

"I thought, Mr. Frawley, that you had engaged me as your leading lady."

"I have no leading lady," said the manager. "The members of my company are all on a plane of equality and I show no distinction."

"But you don't suppose that I am going to act with that woman and be on the same plane with her?"

"Who do you mean by that woman?"

"I mean Miss Elliott. That's who. Don't be mistaken for a minute, Mr. Frawley, that a woman with such little beauty as she possesses can go on the same stage with me without some distinction being shown. Why, she's not beautiful. She's not even pretty, and what's more, she can't even make up to look pretty."

"While no one is doubting your appearance, Miss Hampton, you seem to forget that Miss Elliott was with Daly and has always been considered a very beautiful woman."

"That cuts no ice with me, Mr. Frawley. Beauty or no beauty, I am to be leading lady or nothing."

"Well, I guess you'll have to take nothing."

Then Mr. Frawley left Miss Hampton with the hope that she would become more pacified and retract her words, but nothing was heard from her until late in the day, when she returned her contract to Mr. Frawley with a terse little note saying, "I'm afraid, Mr. Frawley, your idea of beauty will never be endorsed by the public. You men are poor judges at the best. It's only women who know beauty."

When Miss Elliott heard of the affair she went to Miss Hampton's hotel, and with something like sisterly love, tried to reason with the angry woman. It was no use. Miss Hampton packed her trunk and left for New York.

Just a week after her departure Mr. Frawley received a small letter, perfume and incense in a dainty envelope of pale pink. He opened it and read:

Dear Mr. Frawley: I guess after all that you are a judge of beauty, or you wouldn't have engaged me. Suppose I come back and continue on that lovely trip to the beautiful West which you propose to take? Answer.

Mary Hampton.

But Mr. Frawley thought Miss Amy Busby of the "Prisoner of Zenda" company to fill the vacancy and left Miss Hampton to suppose.

Mrs. Kate Stokes-Stetson, widow of the late John Stetson, the millionaire theatrical manager who died April 18, died at her home in Boston Monday morning. Mrs. Stetson has been pros- trated for several days, and it was thought but up to a few days ago it was thought she would recover. Mrs. Stetson was a member of the well-known Stokes family of Kentucky. She had a wide reputation for beauty, and was one of the most daring bare-back riders this country has produced. Her father, James Stokes of Louisville, drifted into the circus business, although other members of his family were influential and wealthy merchants. His circus ventures did not succeed and his daughters, Ella, Emma and Kate (later Mrs. Stetson), took to the ring. The latter surprised her sisters in daring and skill, and soon became famous as a bare-back rider and also for her beauty.

During the first season Mrs. Langtry played at Wallacks. Mrs. Stetson saw Mrs. Stokes one day coming out of the hotel. He was struck with her beauty and inquired who she was. Upon being told, he sought out Mr. Coup, who was a friend of all the Stokes girls, and from him learned the story of her life and her ambition regarding the stage.

Stetson told Coup if she would consent, he would give her \$50 a week to prepare her for the dramatic stage, and later would star her as the "American beauty." She consented, and it was not long before her marriage to Stetson followed. She had already been married. Her first husband was Carl Anthony, a horse trainer. He was kicked in the face by a horse and dangerously injured. Kate nursed him in his delirium and discovered that he had a wife living in Germany. After he recovered she secured a divorce.

A New York dispatch says that if John Stetson's will, when found, should leave the estate of the millionaire to Kate Stokes-Stetson there will be a very bitter contest. Adah Richmond, well-known to two generations of theater-goers and still a handsome woman is waiting for developments before beginning suit for the property of the dead manager.

"I was married to John Stetson in 1871," she said. "I was only a young girl then, and he was about 40 years of age. The ceremony was celebrated on the stage of the Howard Atheneum, in Boston, of which he was manager, by a big supper, at which were Gus Williams and any number of other members of the profession."

They had been talking of peculiar wills, says the Washington Post, when L. E. Gannon, the popular baritone, remarked:

"I never heard of but one man to leave his voice to another. That was Jimmie Love, who had been a great baritone ballad singer in his day, and was celebrated in Chicago and Miss Corinne presented every lady in at-

tendance with a large panel photograph with autograph and "Life Book" of herself. It is said Corinne has ambition to shine in something more lofty than burlesque, and while the company was lying idle in Chicago a week ago she made a trip to Boston to see a production on the style of "The Little Trooper," which has been offered her.

A story comes from Duluth that one of the theaters there is under a boycott and that at each performance rows of laboring men line in front of the entrance and request people not to patronize the house. Under such conditions it is related, Stuart Robson played one night at the house to \$100.

Louise Elising, the shapely woman who plays "Sinbad" in the Henderson company, is highly educated, the possessor of many accomplishments and fled mentally and by training for a higher career than that of a burlesque artist. She was asked recently why she did not devote herself to a career where her rare talents might be employed and be useful. Her reply was apt: "I have learned that legs are more in demand than brains, and that by exhibiting my legs I can make more money than by exercising my brain."

The company that supported George C. Miln during his recent disastrous engagement at the Broadway theater, New York, claims to have received no salaries for the last week's work. Mr. Miln has written apologetic letters personally to the members of the company assuring them that he is not responsible for the dishonesty of his backers, and begging them to accept this apology as an I. O. U. for future payment.

A New York letter says: "Pilar-Morin collided rather forcibly with our Puritanical institutions, and the courts here are to decide whether she may undergo the stage in 'Orange Blossoms.' The safest plan, and the one followed so successfully in the ballet, living pictures and burlesque, is to do your undressing before facing the footlights."

Royle's "Friends" company will be in Butte for three nights beginning Monday, May 25, and the great Richard Mansfield comes June 1 and 2. Primrose & West's minstrels come June 4, 5 and 6 and Mile, Rhea on the 14th.

In regard to the nationality of Patti, the New York Post speaks as follows: "According to the baptismal certificate of Adelina Patti, recently printed by a Roman paper, she was born on Feb. 13, 1842. It has been believed heretofore that Patti was half Spanish, but, according to this document, her mother was born at Rome and her father at Catania, in Sicily."

A Munich theater has introduced a rotating stage, similar in principle to the one built some years ago by Steele Mackaye at the Madison Square theater, in New York. The first play performed upon the new stage was Shakespeare's "Comedy of Errors," and a great success was scored with the new arrangement, which worked smoothly and rapidly.

Charles Hoyt is the richest American dramatist. His fortune is estimated at \$750,000 and is said to be growing at the rate of \$100,000 a year. He has made a quarter of a million by "A Trip to Chinatown."

The largest salary ever paid to a leading lady was \$1,500 a week, but it required a Modjeska to draw that amount. It was while the Polish actress was playing with Booth and Barrett.

The De Reszke brothers were hard workers as musical students. M. Jean told a friend not long ago that he and his brother practiced at home for 10 years before they considered themselves fit for grand operas.

Mrs. Henry E. Abbey (Florence Gerard) will return to the stage next season. She was formerly a member of the Booth and Modjeska companies.

Frank Mayo in "Pudd'nhead Wilson" will open an engagement of three nights at Maguire's opera house Thursday evening.

Roland Reed, one of Butte's favorites, will be at Maguire's opera house for three nights beginning May 21.

Abbey and Grau have engaged Melba and the De Reszkes for next season.

John Stetson's estate is valued at \$2,500,000.

Judic will soon return to the stage in London.

TICKLE THE ROYAL PALATE

Sources From Which European Potentates Secure Their Food Supply.

From Cassell's Magazine.

You will be interested in the following summary concerning the gastronomic tastes of some of the reigning sovereigns of Europe. Queen Victoria, it appears, is devoted to oatmeal soup. She likes pickled cucumbers, and roast beef is always served. She drinks white sherry out of a silver cup. According to custom instituted by George II., the name of the cook who prepares a dish is announced when it is placed upon the table. The king and queen of Italy, when the royal guests are exclusively Italian, revel in spaghetti, garlic, onions and olive. Fritto is another favorite dish. It is made of artichokes, chicken's livers, calves' brains and cocks' combs. The grand duchess of Baden makes her own coffee, while her husband grows his own wine and is his own cellarman. Both delight in lentil soup, seasoned with vinegar and Frankfort sausages. The pope is very simple in his tastes. His breakfast consists of a roll and safe on fat. For dinner, which is eaten at 1 o'clock, he has soup, meat, pastry and fried potatoes or other vegetables. At this repast he drinks a single glass of old Burgundy. At 6 o'clock he takes a glass of claret and bouillon, and at 10:30 o'clock a supper composed of cold meat and another cup of bouillon.

King Oscar of Sweden likes the national dish of raw salmon preserved in earth and a soup composed of boiled barley and whipped cream. In case he is deposed he is well trained to conduct a boarding house, as all the remainders of roasts are made into hash. The emperor of Austria likes spatzle, a kind of macaroni, and apple wine, while the food of the empress consists of cold meats, fruits, the juice of raw cold meat, and tea. She is very careful of her diet, as she is solicitous to preserve her figure. The present emperor of Russia is a man of moderate habits in eating. To provide for his simple wants he has a French chef, who ranks as colonel in the army. This functionary is richly decorated, and has under his command at court banquets about 1,200 subordinates.

"Saskatchewan Flour."

OYSTERS GIVE HIM LIBERTY

How a Russian Serf Bought His Freedom in a Serfdom.

From the New York Tribune.

One of the best known banking houses of St. Petersburg, and the one to which most American visitors to Russia carry letters of credit, is that of Messrs. Shalounine & Sons, the founder of which, father of the present head of the firm, owed his liberation from serfdom 15 years before the decree of emancipation to a barrel of oysters. Old Shalounine was a serf belonging to Count Shemeteff, one of the wealthiest nobles in Russia. He had frequently endeavored to count to grant him his freedom, offering him as much as \$500,000 for it, but it gratified his pride to let that one of the leading bankers of the empire was one of his serfs, unable to marry either his sons or daughters without his master's consent. Moreover, as serf, the banker was liable to have his money seized and confiscated by his count, including his wife, children and property, belonged ipso facto to his master.

One day Shalounine, who had just that very morning returned to the capital from Odessa, called at the Shemeteff palace for the purpose of reporting his arrival, as in duty bound, to his owner. He had brought with him a barrel of delicious Crimean oysters for presentation to the count, but left them in his carriage at the palace door until he should have obtained his master's intimation that his gift was acceptable.

On entering the presence of the count the banker found him surrounded by a party of guests and engaged in berating the chief butler for neglecting to provide oysters for the breakfast to which they were about to sit down. The butler was explaining to the count that there were no oysters to be got in the capital at that moment for love or money. Catching sight of the serf banker the count exclaimed:

"Oh, it is thus again, thou art come to please me once more for thy liberation! Thou knowest that it is useless. I should not know what to do with the money. But, stay; I will tell thee something: Get me some oysters for my breakfast and thou shalt have thy freedom!"

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ABANDONED VERMONT FARMS

Large Tracts of Land Now Growing Luxuriantly With Forest Trees.

From the Rutland Herald.

When a farm is deserted it is common for the owner who does not live on the land to "skin" it for a while, to let the grass and haul it off and use the fields for pastures. In such case the mowings soon become pastures, and the pastures constantly tend to become forests. The stock which tends strongest to check forest growth by eating the leaves of young trees is sheep, but even where they are pastured evergreen and some deciduous growth—cherry and the like—come in, and there, at once and kind of a tree sets a foothold heavy forest is sure to follow. The most common transition is from grass to birch, and thence to poplar and white birch and cherry, and finally to maple and beech and the heavy timber, each in turn killing out its predecessors as it rises above them.

The farms are abandoned, as the Herald has repeatedly said, mostly because they ought to be abandoned. In some cases the land is so steep and rocky that it ought never to have been cleared under any circumstances, and in others the change in doing farm work from hand to machinery leaves them at a disadvantage and unprofitable. There need be no tears shed about this matter, for all the true wisdom of the land off and on the true wisdom of the land which has better situation, and there is no reason why the state should not in a little time greatly increase its farm population with the relative wealth of farmers increased at the same time.

The idea of increasing forest in Vermont may be new to many people who visit the state, and, indeed, there is little in sight of the railroads to indicate the fact, but nobody can go through the hill towns and miss the thing. In some of them thousands of acres are now covered with light timber which were but a few years ago open pasture. Windham and Windsor counties will show this tendency strongly, as do the counties to the north, making due allowance for the more recent settlements. Lumbering on the mountain range has practically no effect on forest area, as there little but merchantable timber is cut and only rarely is the destruction complete and followed by cultivation.

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