

SALEM NEWS.

F. A. LOVBLICK, Agent and Correspondent.

SALEM ADVERTISEMENTS.

J. BENESE WALKER,
 Notary Public.
 Insurance, Real Estate and Collecting. Room
 211 and 213 College building, College avenue,
 7-11

PUBLIC SALE.

PUBLIC SALE OF VALUABLE COLLATERAL.
 I will offer for sale at public auction to the highest bidder at the front door of our office in the Terry building in the city of Roanoke, Va., on TUESDAY, SEPTEMBER 26TH, 1893, AT 10 O'CLOCK M., the following collateral held to secure a note due me by the Roanoke Building Company to wit:
 One lot, drawn by J. R. Ellis, dated May 2nd, 1891, for \$66.67 payable two years after date at the Commercial National Bank, Roanoke, Va., secured by deed of trust on lot No. 4 of the Roanoke Building Company's plot of Jefferson street, with interest from date.
 One note, drawn by J. R. Ellis, for \$66.67, with interest, dated February 3rd, 1892, payable two years after date at the Commercial National Bank, Roanoke, Va., and secured by deed of trust on lot No. 5, Roanoke Building Company's plot on Jefferson street.
 One note, drawn by L. H. Simmons, payable to L. Powell, and indorsed by him and E. Powell for \$170, dated July 5th, 1891, payable four months after date, which is now in the hands of Penn & Cooke, attorneys, for collection.
 Two shares of the capital stock of the Oak Ridge Land Company certificate No. 45, on which 20 per cent. has been paid; 34 notes of \$10 each, dated April 15th, 1893, drawn by G. M. Berlin, payable to and indorsed by the Roanoke Building Company, falling due monthly on the 15th day of each month, with interest from date.
 One note, dated April 15th, 1893, for \$300, payable 36 months after date, drawn by G. M. Berlin and payable at the First National Bank of Roanoke, with interest from date, all of which notes are secured by deed of trust on property in the city of Roanoke, Va.
 TERMS: Cash.

S. W. JAMISON,
 Secretary and Treasurer of the Roanoke Trust, Loan and Safe Deposit Company, 914 1/2

EDUCATIONAL.

MRS. GILMER'S SCHOOL FOR YOUNG LADIES.

120 Fourth avenue s. w., Roanoke, Va.
 Eighth annual session opens September 12. Senior, Intermediate and Primary Departments. Languages and Music. Accommodations for boarders. Full corps of teachers. Terms moderate. Separate room and hour of recreation for small boys. For catalogue and information apply to
MRS. PATTY L. GILMER.
 8 5 Sa & Tu 6w

ALLEGHAN INSTITUTE, ROANOKE, VA.—For boys and young men. Thorough English, Classical and Business courses. Ample grounds and high location in the suburbs. Excellent building with modern conveniences. Eighth session begins September 13. Send for catalogue.
WILMER O. WHITESCARVER,
 7 28 2m. Principal.

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 The oldest Female College in the South. The 92nd annual session begins September 5, 1893. Register for last year 362. Special features:—The Development of Health, Character and Intellect. Buildings, thoroughly remodelled. Fully equipped Preparatory, Collegiate and Post Graduate Departments, besides first-class schools in Music, Art, Languages, Elocution, Commercial and Industrial Studies.
JOHN H. CLEWELL,
 2 eod 1mo Principal.

College of William and Mary, Williamsburg, Va.

Next session begins October 5th, 1893. Expenses for students willing to teach two years in the public schools of Virginia, board, fuel, lights and washing, \$10 per month; other students from \$12 to \$14 per month; medical fee, \$3. Tuition fee, chargeable against such students as are not willing to take a pledge to teach, \$17.50 per half session. Send for catalogue, **LYON G. TYLER,**
 8 8 eod 3m. President.

College of Physicians and Surgeons, RICHMOND, VA.
 President, HUNTER MCGUIRE, M. D., LL. D. Secretary, JOSEPH A. WHITE, A. M., M. D.

A School of Medicine, Dentistry and Pharmacy. A THREE YEARS' GRADED COURSE.
 Good teaching facilities; ample clinical material.
SESSION BEGINS OCT. 3, '93.

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Virginia Military Institute, LEXINGTON, VA.
 5th Year, State Military, Scientific and Technical School. Thorough courses in general and applied Chemistry, and in Engineering. Confers degrees of graduate and Academic Course, also degree of Bachelor of Science and Civil Engineer in Technical Courses. All expenses, including clothing and incidentals, provided at rate of \$120 per month, as an average for the four years, exclusive of outfit. New Catalogue report Sept. 1st.
GEN. SCOTT SHEPP, Superintendent.
 7 21 eod 1m

UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA.
 Next Session begins 15th Sept. Tuition free to Virginians in Academic Department. Best facilities for instruction in Letters, Science, Engineering, Law, Medicine. Write for catalogue to
WM. M. THORNTON, LL. D., Chairman.
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 4 19 1v **CHRISTIAN & BARBEE.**

Doctors for the next week at cents per hundred.

A THEATRICAL REVIEW.

The Rise and Fall of the Once Famous New York Casino.

"RAINMAKER OF SYRIA" IS POOR.

An Actor Who Resembles Richard Mansfield on the Stage—A Society Girl's Novel Theatrical Tour—The Foreign Hordes—The Elusive Stage Halo.

NEW YORK, Oct. 4.—The mere fact of going back to original principles does not of itself compel success in comic opera any more than it does in the most commonplace business. Any one who may feel inclined to dispute this statement can have all his doubts set at rest, I think, in a very few moments by Mr. Roseborn, the present manager of the Casino in this city. His opinion is more than ordinarily valuable for he is in a position to speak from experience. When "Erminie" and other notable operatic successes were running at the Casino, there was a sort of impression that all that was necessary to insure the favorable reception of an operetta was its production at that house. This was in a large meas-



ure true, for at that time the theater going public was almost certain to patronize anything that the management put on. But the Casino fell upon unhappy days. The people whom it had brought out and given reputations were, most of them, taken ill with violent attacks of the starrng fever, and the house which was once very properly called "The Home of American Comic Opera" began its downward career. Then the unhappy idea of refined vaudeville found lodgment in the fertile brain of the manager—Rudolph Aronson—and the havoc started by the defection of the erstwhile Casino favorites was completed. A traveling opera company was brought in to check the tide which had set so strongly against the once popular place of amusement, but it was too late, and, besides, the "tide checking" company was entirely too weak for the herculean task before it. A little later the receivership troubles came, and after that Mr. Roseborn took possession. It is perfectly safe to say that from an artistic standpoint Mr. Roseborn has not achieved a glittering success, and it would probably be no great exaggeration to speak in the same manner of the financial end of the enterprise.

Mr. Roseborn's first undertaking was the production of something which for want of a better term might be called a comic opera, but which in reality is one of the most absurd things with music in it ever inflicted upon patient New Yorkers. And for most of this ex-Manager Rudolph Aronson was responsible, for didn't he write the score? The concoction is called "The Rainmaker of Syria," and the gentleman who encouraged Mr. Aronson in his fell purpose by contributing the libretto is Sydney Rosenfeld, the talented author of "The Senator" and many other fine plays.

Mr. Rosenfeld's book is really very bright, and it contains a coherent story, which is more than can be said of most libretti. There are many quaint and essentially Rosenfeldian conceits which are admirable, but with all its brightness the book is so weighted down with the puerility and absolute inanity of the music, if it may be called music, that the impression apt to be left upon the noncritical auditor is that the whole thing—libretto and all—is very, very bad. I cannot understand how an experienced and able manager, like Mr. Aronson is conceded to be, even by his enemies, could have been deluded into the belief that the jingly drivel for which he has to answer could possibly, under any combination of circumstances, be forced into even comparative success. It only adds another argument to the claim that no man is a competent critic of his own work.

The neck and neck toboggan race of the Casino with adversity is likely, however, to come to an end soon, for at the close of the run of "The Rainmaker of Syria" Lillian Russell, who is one of the greatest favorites in this city, is booked to go in there in a new opera under the management of Canary & Lederer. That she will make a success of the venture if the opera is even passably good goes without saying, for there are few stars who can draw more money on the strength of their personal popularity in this city than Lillian Russell. It is expected that the work in which she will appear is "Princess Nicotine," by Charles A. Byrne and Louis Harrison.

One of the smallest parts in "The Other Man," now in its last days at the Garden theater, is the prince in the awkward squad. It is played by a man who, in his excellent make-up, looks like a twin brother of Richard Mansfield. He is Leo Ditrichstein, and this is his first effort in an English speaking part, although he has been favorably known in this city for some time as a member of the German companies. His impersonation of the prince has attracted a good deal of attention and much flattering comment, and some facts in connection with his career may therefore be of interest.

To begin at the beginning, Mr. Ditrichstein was born in Hungary 31 years ago. He was educated in Vienna, but when he reached that point in life when he should have gone to the university he determined instead to go on the stage. He made his debut as a member of an Austrian company which was "doing" "The Private Secretary" in the provinces. The stability of the banks evidently did not disturb Mr. Ditrichstein much at that time, for he informed me with something of pathos, "I rehearsed during the day, acted at night, studied a new part for next day after the performance, and in the interval I starved, or at any rate I was unable always to get as much food as I could accommodate."

Mr. Ditrichstein had the good fortune about this time to discover that he was the possessor of an excellent tenor voice, and he put it to good use by singing in comic opera in the best theaters of Austria and

Germany. After some years of this he began playing light comedy roles in Berlin, where Gustav Amberg saw him and brought him to New York. His work with Mr. Amberg's company has been of such an excellent quality that as soon as he had mastered the English language sufficiently he was offered his present part in "The Other Man." Mr. Ditrichstein will be heard from in a more ambitious role some day, or I'm no prophet.

Jennie O'Neill Potter has a rival. Her name is Evelyn Hilliard, and like Elita Proctor and Mrs. James Brown Potter and certain other ladies who have adopted the stage as a profession she is a member of the most exclusive circles of the Four Hundred.

Miss Hilliard's plan is rather a novel one. She will be preceded from town to town by a competent manager who will arrange the details of the engagement, besides profusely "photographing" the place, for Miss Hilliard will use no lithographs or wall paper of any kind. She will have letters of introduction to the prominent people in almost every city she visits and will therefore be assured of a cordial hearing at least. Besides dramatic readings, in which line of work Miss Hilliard has had a good deal of experience, she will give as a part of her regular programme a monologue entitled "Grimy Murkins," which was written especially for her, and which is in three acts with scenery, costumes and all the other appurtenances of a well regulated comedy.

Miss Hilliard is a Buffalo girl, and she does credit to her native city, for she is a tall, regal looking woman, with a particularly strong and handsome face. That she is shrewd cannot be denied, for who, after reading of the plan she has mapped out can justly exclaim with the cynic, "A woman can never be a first class business man?"

The foreign hordes, including actors and singers, will soon be upon us. Abbey's magnificent new theater on Broadway is being rushed along to completion, for it is necessary that it shall be ready for Henry Irving's opening performance in this city, and the Metropolitan Opera House has to be put in apple pie order for the coming of the company, which it is confidently expected will be the strongest operatic organization the world has ever seen. With all these and the Coquelin-Hadeng Comedie Francaise aggregation, besides several stars who have become pretty well Americanized, and some other foreigners who have not yet decided whether or not they will "favor" America will have a better opportunity to see the leading European artists than they could enjoy even after the discomfort of a trip across the big pond. Most of the best of the other side will be in America this season. And yet there are those who contend that this is a country in which dramatic and musical art are not appreciated.

Persons not connected with the drama are apt to invest those mysterious regions "behind the scenes" with an abhorred halo which nothing but a disappointing experience as an elevator of the stage will suffice to dispel. Women are as prone to regard the space behind the curtain with as much curiosity and interest as the men, but their opportunities for investigation are necessarily more limited. Dulcinea deters most females from attempts at voyages of exploration in that direction usually, though not always, for a few days ago, during a matinee performance of "Liberty Hall," two stylishly dressed young ladies approached Manager Charles Frohman, and despite his strict regulations excluding everybody except employees from the stage induced him to take them "back" at the opening of the third act "just to see Todman's bookshop."

Well, they saw Todman's shop. Its real doors and practicable windows, its rows of real books and wooden shelves, its bell that rang as they came in and its solid counter all filled them with wonder. They peeped through the curtains out into the back parlor, where Henry Miller and Viola Allen were making love in their gentle, poetic, heart winning way, and took a look at the



EVELYN HILLIARD.

audience too. They examined the books on the shelves—many of them paper covered novels of which Manager Frohman bought 300 at a Sixth avenue store—and they tried to get Mr. Frohman into a discussion about theology and spiritualism, taking their text from a late work by Florence Marryat. They lingered in the little shop until Henry Miller came in off the stage. Then they talked some more, until finally, when they expressed a desire to meet the actor, Mr. Frohman introduced Mr. Miller. Picking up a book called "Heartsease" or something of that kind, a novel with a pale blue paper cover, one of the ladies asked if she might have it.

"Certainly, with pleasure," said the actor.

"And, oh, dear, I don't want to trouble you, but would you mind writing your autograph on the cover?" the sweet creature inquired.

The call boy was sent for pen and ink and when these were brought the actor had to write this on the cover of the book, the latter part of it being dictated by the lady.

"With compliments of Henry Miller, in Todman's bookshop, 'Liberty Hall,' on the stage of the Empire theater, Sept. 9, 1893."

By this time the other young lady had a book which Mr. Frohman had given her, and Miss Viola Allen had to do the autograph act with that.

"Isn't Henry Miller just perfectly lovely?" the stage doorkeeper heard one of the girls say as they passed out.

"Yes, and wasn't that a delightful ruse of ours to get to see him?" replied the other.

In other words, those young women had taken all that trouble and resorted to subterfuge just for the sake of seeing Henry Miller, Viola Allen and a few other actors as they look from the wings. If those girls could take a 40 weeks' tour with a "one night stand" company or a small repertory organization, with its delightful accessories in the way of unpaid board bills, attachments, detained trunks, etc., their stage halo would disappear at a higher rate of speed than the 19 hour Chicago limited has ever attained.

REASONS

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THE ROANOKE TIMES.

CIRCULATION.

It has the largest circulation of any daily in Virginia west of Richmond.

SIZE.

It is the largest daily in Virginia—eight pages, forty-eight columns.

NUMBER OF ADVERTISEMENTS.

It prints a larger number of advertisements than any daily south of the Potomac and east of the Mississippi, three only excepted.

PATRONAGE.

It prints a larger number of advertisements than any other daily printed in a city of 25,000 inhabitants in America.

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It challenges comparison with any daily in America printed in a city of 25,000.

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Coal, Iron, Timber, Blue Grass.

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Why You Do Not Advertise in THE ROANOKE TIMES:

BECAUSE you don't know that Southwest Virginia has within ten years grown 200,000 in population and received

EIGHTY MILLION DOLLARS

of foreign capital.

BECAUSE you don't know that THE TIMES is the representative organ of that population and that capital.

BECAUSE you don't know that this new population presents the most fertile advertising field in America.

REASONS

WHY YOU SHOULD READ

The Roanoke Times.

CIRCULATION.

It has the largest circulation of any daily in Virginia west of Richmond.

SIZE.

It is the largest daily in Virginia—eight pages, forty-eight columns.

NEWS.

It prints a larger amount of news than any daily south of the Potomac and east of the Mississippi in any city of Roanoke.

PATRONAGE.

It prints a larger number of advertisements than any other daily printed in a city of 25,000 inhabitants in America.

A CHALLENGE.

It challenges comparison with any daily in America printed in a city of 25,000.

THE BIG FOUR.

Coal, Iron, Timber, Blue Grass.

REASONS

Why You Do Not Read THE ROANOKE TIMES:

BECAUSE you don't know that Roanoke has within ten years become the third largest city in Virginia.

Because you don't know that THE TIMES is the representative organ of Southwest Virginia.

Because you don't know that THE TIMES is the best paper in Virginia, outside of Richmond.