



Few there are if any of Dawson's amusement-loving public who have not witnessed at one time or another the clever work of her whose likeness accompanies this article. Miss Lucy Lovell, the talented leading lady of the Auditorium stock company. The career of legitimate drama in the city has been somewhat brief; in fact, it is only within the last year that such a venture was attempted without the dance hall concomitants deemed so necessary an addition to the box office receipts, but with the rise of the drama has come a demand from the playgoers that their caterers furnish them nothing but the best in the way of theatrical edibles. The result of such demand is seen by a retrospect of the various plays produced during the past six months, nearly all of them being standard dramas or comedies such as one would see in any of the eastern cities. Not as fresh, perhaps, as one might desire, nor as elaborately staged, but withal the happy means by which many hours were pleasantly spent which otherwise would have grown dreadfully monotonous during the long Arctic winters, and of those who have contributed most largely to such pleasure. Miss Lovell easily holds first place in the affections of the public. Her simple, unaffected manner, the earnestness and life she imparts to every character portrayed and the desire so evident to please has made her a favorite here which will last as long as she chooses to remain before the Dawson footlights.

One advantage Miss Lovell has enjoyed which falls to the lot of few who aspire to the stage. She received an excellent education, travelled the world over, and last but far from least when she decided to become an actress she was fortunate to fall into the hands of one of the leading actors and elocutionists of the nineteenth century, Herman Vezin, a name as familiar to London as was that of the late Augustin Daly to New York. During a half-hour chat had with Miss Lovell last night after the performance of "The Nominee," she naively gave some of her early experiences, interesting reminiscences coupled with her hopes and ambitions of the future. She is an entertaining talker, speaking with an earnestness that betrays a sensitive temperament yet an indomitable will, a character full of emotion though capable of enjoying most keenly the lighter fripperies of life.

"Tell you something of my past and how I came to go on the stage?" she said. "Surely, no one cares for that. Where shall I commence? At the beginning? Well, first of all, you must know I was born in old Kentucky, raised on my father's plantation and spent the larger portion of my youth under the care of an old black mammy. Among my first recollections was a particular fondness for horses, a weakness to which I am still willing to confess. My primary education was received in Lexington, and while still a girl in my teens I was sent abroad to live with an aunt in Surrey, England, where I remained a number of years and completed my education under private tutors. Shortly afterward, I started on a tour of the world, doing the continent first and then taking in the orient, and it was while I was traveling for pleasure that I first began reading Shakespeare as a pastime. I soon became fascinated with it and as I had had some instruction in elocution I one day surprised some friends with whom I was visiting in India by appearing in some private theatricals in Shakespearian readings. I enjoyed it thoroughly and repeated the experiment which gave me so much pleasure whenever the opportunity presented itself. I had letters to many people of prominence in Hong Kong, Japan, New Zealand and Australia and spent some of the happiest days of my life touring those colonies. From Australia I went to South Africa, remaining a short time in Cape Town, and then sailed for South America. It was in Buenos Ayres that I first conceived the idea of endeavoring to become an actress should it ever be necessary for me to do for myself and it was only a short time afterward that the unexpected happened and I found the opportunity of putting my resolution into effect. I resolved to return to London at once for the purpose of studying and upon communicating my

determination to a friend in Buenos Ayres I was given a letter to a hotel in Hampstead Heath where I was told I should probably find some one who would tell me where and how to begin. Upon my arrival at the hotel I found Mrs. Patrick Campbell staying there, then and still one of the greatest actresses in the world. It so happened that we had friends in common, and though I was so anxious to meet and talk with her I feared to ask for an introduction as her time was so fully occupied. She was then studying Juliet to appear with Forbes Robertson as Romeo. I finally mustered up courage and wrote her a letter, inclosing my notes of introduction, and asked her the best means of studying for the stage. She very kindly replied at once, advising me to consult Mr. Herman Vezin and giving me a letter to him. That was the starting point and what I am due to Mr. Vezin's training. He is one of the noblest of men, one of the very, very few who can properly read

and it would give me the benefit of actual stage experience. I told him I was afraid I could not get an engagement in the first place and even if I had one I was doubly afraid I could not fill it. He insisted and finally procured me a place with a repertoire company to play in certain raises and second parts, one of the former being the quarrel and screen scene in the 'School for Scandal.' Mr. Vezin coached me in 'Lady Teazle' and I went on to join the company with a letter from him. In the letter as I learned afterward he merely stated I was competent for the part, but did not inform the manager that it was to be my first appearance. I made my debut with the company in Croyden, a suburb of London. That was during the summer of 1895. What were my sensations upon the occasion of my first appearance? I can scarcely describe them to you, though the recollection is intensely vivid. I was terribly frightened, nervous, and upon first approaching the footlights it

seemed as though I could reach across them and touch the audience, the people appeared so close to me. I suppose my interpretation of 'Lady Teazle' was satisfactory; at least I remained with the company two years touring the provinces. I also appeared in many of the special holiday productions in London with other companies, one of them being under Frank Curzon, who now owns and manages four theatres in London. Then I became ambitious and determined to seek a London engagement. What a task, what insurmountable barriers one encounters, and did not know. A vaudeville company had just opened the old Opera House for one unknown and without a reputation to attempt. Day after day and day after day I sought the leading managers only to be told that Mr. So-and-So was too

modest conception. I left the Hotel Cecil in London on March 9, 1899, bound direct for the Klondike. Upon landing in New York I came west via Florida, where I own an orange grove that is a source of delight (ditto expense), and Texas where I am the happy possessor of a ranch. How large? Well, something less than 100,000 acres. I sailed for the north from Vancouver, rode to the summit of White Pass on the railroad, walked to Log Cabin, and rode into Bennett on a horse, coming down the Yukon on one of the little steamers then monopolizing the river transportation. Here I was, but what to do I did not know. A vaudeville company had just opened the old Opera House for one unknown and without a reputation to attempt. Day after day and day after day I sought the leading managers only to be told that Mr. So-and-So was too

busy to see me today and would I leave my card and kindly call again. Why, I believe I spent a small fortune in cab fares. Some of the more successful managers regard themselves as demi-gods and before one can approach their august presence it is necessary to pass sentry after sentry and through portal upon portal. I persevered, however, and my determination finally accomplished that which I was so eagerly seeking. Mr. Charles Haughtrey, a great actor and also manager of the Comedy theatre in Paton street, gave me an engagement as understudy and to play a small part in the production of 'Lord and Lady Algy,' then in course of preparation. My engagement was for the season and I still have his contract as a souvenir of my first London appearance. The play, as you may remember, was a pronounced success, running two years and also being produced in America. I remained with the company but four months and then broke my contract to come to the Klondike. I had another reason, however, for leaving the company. It was part of my agreement that I should be given a leading role in the next play the Haughtrey company produced but at the end of four months the success was as great as at the beginning of the run and the time when my ambition to play leads was to be gratified seemed woefully far distant.

"But I did have the Klondike fever, a very serious attack. The most extraordinary tales of fabulous riches were printed daily and I resolved to go to Dawson and make a fortune, though at what I had not the remotest conception. I left the Hotel Cecil in London on March 9, 1899, bound direct for the Klondike. Upon landing in New York I came west via Florida, where I own an orange grove that is a source of delight (ditto expense), and Texas where I am the happy possessor of a ranch. How large? Well, something less than 100,000 acres. I sailed for the north from Vancouver, rode to the summit of White Pass on the railroad, walked to Log Cabin, and rode into Bennett on a horse, coming down the Yukon on one of the little steamers then monopolizing the river transportation. Here I was, but what to do I did not know. A vaudeville company had just opened the old Opera House for one unknown and without a reputation to attempt. Day after day and day after day I sought the leading managers only to be told that Mr. So-and-So was too

the three acts of 'Jane' into one and played it with good success, and I am told it was the first legitimate comedy or drama ever produced in Dawson. A year ago last fall I went outside, remaining all winter. The larger part of my time I spent in New York replenishing my wardrobe and studying in the Stanhope-Wheatcroft school of acting. Last summer shortly after my return I was taken very ill and was strongly advised not to spend the present winter here, but I have done so and strange as it may appear my health has been greatly improved.

"My work this winter is of such recent occurrence that there is nothing new to say about it. I first opened with Mr. Cummings at the Standard, a gentleman it is a pleasure to play the opposite to. Then when the company was transferred to the Auditorium under Mr. Bittner's management I followed and have been playing leads all winter. I expect to go outside this summer and shall try to secure an engagement in New York the same as I did in London. I am ambitious and hope to advance. It is a life work with me, my whole heart and soul are wrapped up in it, and there is nothing else I can do. If I should fail I suppose I can retire to either my orange grove or the Texas ranch, or perhaps if Dawson should develop into a great quartz camp I might return here, providing you would take me back. What are my ideals in dramatic art, the class of plays I personally most care for? High class society dramas and Shakespearian comedies. Yes, I know Juliet, Lady Macbeth, Rosalind and Portia, but have never appeared in them except in readings.

"One thing I would like to say, and now that you are interviewing me the time seems very apropos. The audiences in Dawson have been most kind to me and I do so appreciate their friendly interest. My memories of the past six months will always be grateful and I shall try and be worthy of the ambition that has been inspired."

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OFF FOR OTTAWA

Wilson and Sugrue Leave Today.

Only Two of the Four Delegates Chosen Will Go—Compton and Williams Remain.

Of the four delegates selected the people a week ago to represent the Klondike at Ottawa in connection with the Treadgold grant which is off from further prospecting in the area of the Klondike mining district, Messrs. Arthur Wilson and F. Sugrue, got away this morning on the White Pass stage for Ottawa. It was said yesterday that Mr. Williams who also was one of the chosen delegates, would go, but failed to do so and will likely go at all.

The reasons for the remaining gate, F. T. Congdon, not going published in the Nugget, as he himself, on Thursday, Mr. Congdon's professional duties will not allow of his being out of the country three or four months, as would be the case had he gone on mission for which he was selected.

Messrs. Wilson and Sugrue will lose no time in getting to Ottawa where they will present their credentials as representing the mining sentiment of the Klondike in opposition to the of the minister of the interior granting the blanket concession Treadgold, which concession that it is thoroughly understood the people, stands out as an iniquitous act of legislation inflicted upon the Klondike.

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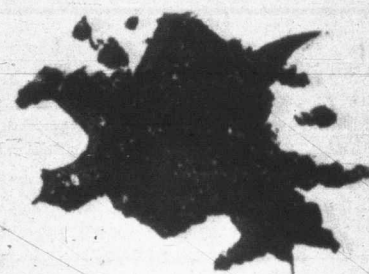


MISS LUCY LOVELL.

Shakespeare, and one whose friendship I prize as one of my greatest treasures. When I first called on him he made a remark in response to my inquiry which is characteristic of the man. He said, 'I can teach you elocution, but I nor no one on earth can teach you how to act. That is a gift which is born in those who possess it.' Mr. Vezin was then playing the 'Vicar of Wakefield' to Miss Ellen Terry's 'Olivia,' Mr. Irving being incapacitated by a broken knee. I presented the letter given me by Mrs. Campbell and found Mr. Vezin very charming indeed, and upon completing the necessary arrangements I remained under his tuition, studying elocution and stage business for two years. After I had been with him a few months he one day asked me why I didn't take an engagement, saying it would not interfere with my study

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