

TRAGEDY AT LONELY ANGLES

An Incident of the Early Railroad Days of Indiana.

A BRACE OF CONARDS WITH GUNS

The Hold-up, the Murder and the Fugitive Pursuit in the Wabash Bottoms—Scared by a Farmer's Salutation.

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It may have been because they had just moved into their own little home, or because he had a new engine, or because he was to take the first express train over the big bridge, but at all events, the engineer of the freight train was unusually cheerful. The freeman was equally happy for a good freeman is as proud of his engine as is the engineer. He had waded the dust from the blue-black jacket, touched up the brass bands, that in those days begot the big machines that flew before the swift trains, and now stood beside the old engineer, admiring the engine.



"HEY THAR! WHAT SHE DOIN' THAR?"

for hand. Now the superintendent came forward, along with the master mechanic, and the most manly draw away and nearly a harbor in the shadow of her chimney. Presently the agent of the express company came up, took his superintendent to one side and the two officials talked together in a whisper. Now the railway official spoke to the engineer. "The detectives," began the superintendent, "have got wind of a robbery. The Wabash gang, it has been securely hinted, will hold you up at the Kaskaskia, so you might better be on the lookout and—"

"What, be say, whispered the engineer, nodding toward the two warden, "Don't let the wife hear ye talkin' that guff about detectives or ye'll have to get another man to run her. She'll never be a bit afraid of a wreck, but just break out in robbers and she'll start throwin' water out of her stack in a holy minute."

"Very well," said the official, "but you must not call it a bluff, for it is a serious danger." The driver assured him that he would not stop at the Kaskaskia unless the bridge was burning, and the superintendent said good night and went his way. The meantime the master mechanic had strolled over to where the women were, and engaged the girl in conversation. A pretty girl, drew a railway man, regardless of age or class, as a lamb attracts a lion.

"So you thought you'd like to come down and see Dennis off on his last trip, did you, Maggie?" asked the master mechanic, who looked at her with a keen eye. "Well, Maggie, I have been thinking, and I'm sure you'll be glad to see me."

"The girl blushed again, and the good wife of the engine driver put a protesting arm about the slender neck of the girl. "You had known it for hours, for her husband, who had helped to bring it about, had told her. Railroad men have few secrets that their wives do not help them to know, and the fewer they have the better. Make your wife your confidant and nothing that concerns you will be news to her, therefore she will not gossip about your business, for women like to have something 'new' to say when they talk. It was almost leaving time. The girl stole to the side of her lover, who drew her discreetly into the shade of the engine.

DRUMTOCHTY ON THE STAGE

Maclaren's Quaint Sketches of Scottish Life Transformed Into a Drama.

THREE BOOKS IN ONE STAGE PICTURE.

A Notable Combination of the Pathetic and the Humorous, Interspersed with Scotch Songs—Famous Actors in the Cast.

The works of Ian Maclaren are to be crowned, as those of J. M. Barrie have been, by dramatic presentation. Already rehearsals have begun upon a new play entitled "Beside the Bonnie Briar Bush," the materials of which are taken from Dr. Watson's three books, "Kate Carnegie," "Beside the Bonnie Briar Bush" and "The Days of Auld Lang Syne." James MacArthur and Tom Hall are the joint playwrights, and the dramatization bears the direct sanction of the revered author himself. Dr. Watson has no scruples on the subject of being responsible for a "stage play," and has even expressed his regret at being unable to attend the first performance of "Beside the Bonnie Briar Bush," which is to take place shortly on this side of the Atlantic.

"When the idea of such a play was first laid before New York managers," said Mr. MacArthur, "they were genuinely surprised and extremely doubtful. Indeed, when the subject was mentioned to James A. Hearne, author of 'Shore Acres,' that distinguished author-authorer roundly declared that a successful dramatization of Maclaren was 'utterly impossible,' their tone being 'too gloomy and depressing.' Nevertheless we went to work and wrote the play. It did not have to wait a single week for a backer. Well known managers jumped at our effort and prophesied that it would make a thorough-going hit. As a result preparations for the production are now under way. The veteran J. H. Stoddard has been engaged with other talented people for the chief roles and the scenery is being painted.

"The play, although taken from three distinct books, keeps a continuity of plot throughout and follows very closely Ian Maclaren's lines. In fact, lovers of the Scotch writer's works will find scarcely any departure from the characters and doings of the old friend. They are encountered in 'Kate Carnegie,' 'Beside the Bonnie Briar Bush' and 'The Days of Auld Lang Syne.' Instead of being 'gloomy and depressing' it is very witty and humorous, and full of humor. Of course there is pathos too, but the same ratio that one finds in the stories of Dr. Watson has yet to be described as 'depressing.'"

"The motive of the drama lies in an explanation of Kate Carnegie, that 'love hoed' neither casts nor creeds." Two love stories run through the play, the first being that of Lord Hay and Lauchlan Campbell, and the second that of Kate Carnegie and Rev. John Carmichael, showing love's victory over the barriers of religion. The sprightly Kate Carnegie is the actual heroine of our play; but Flora Campbell's sweet pathetic personality will perhaps give to that character the greater human interest.

"A list of the characters will give an idea of the scope of 'Beside the Bonnie Briar Bush' and show how nearly we have kept to the original works of Dr. Watson. Our dramatic personae are as follows: Our Doctor MacArthur, the Drumtochty Physician; Lauchlan Campbell, the Laird of Ayr; General Carnegie; Lord Hay; Rev. John Carmichael; Flora's Lover; Jamie Soutar; The Factor of Lord Ayr; Tommas; Dr. Watson; A Rustic Scotch Dr. Watson; Margaret; Rev. John Carmichael; Sweet Annie Mitchell; Children, villagers, haymakers, etc.

"An excellent picture will bring Scotch songs at different points of the drama, and it is pride that these songs are not 'dragged in' as in so many plays, but occur naturally and with consequence. Nothing can be worse than an unworkmanlike handling of part singing.

"At first shows the exterior of Whinn Knowe farm, the residence of Margaret Howe, who is the confidante and opiate of an elderly young man in Drumtochty. Herein the love affairs of Flora Campbell and Kate Carnegie begin to be explained. The latter introduced as they pass at the road leading through the glen. Act second, which takes place in the interior of Lauchlan Campbell's cottage, shows the discovery of Flora's love for Lord Hay, her despairing flight to London and her father's heartbroken denunciation as he bids her name out of the family home. The third act consists of two scenes. In scene first, on the side of Westminster abbey, we bring Flora to London, and in the second scene, among the beeches and the Tollys, we see the return of Kate Carnegie to her home. In scene second, which is the last scene, we see the old Dr. Maclaren say: 'I brought the lassie into the world with the help of God I'll keep her in it.'"

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"Well, then," he replied, "it'll be straight-forward. There is something I've wanted to tell you for a long time, but I've hesitated. Yes, she said, 'I'm glad that you've said that.' There's a big, black streak down one side of your nose. I guess it's soot."

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"Mrs. Mary Bird, Harrisburg, Pa., says: 'My child is worth millions to me, yet I would have lost her by a group had I not been given twenty-five cents in a bottle of One Minute Cough Cure.' It cured coughs, colds and all throat and lung troubles."